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center for still photography

A CENTER FOR STILL PHOTOGRAPHY

UNDERGRADUATE THESIS IN ARCHITECTURE

By

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My Fellow Students . . . . .

FORWARD

This book is intended to be a record of my thoughts and ideas during the thesis period. It should be used as a tool for future thesis students not as a reference book for Still Photographic Centers but as a recording process that I went through in a search for my Philosophy of Architecture at this point in my career.

intro

goals

program

site

process

project

intro

INTRODUCTION

GOOD DAY . . . . .

"Thesis" has been a challenging period which will culminate my undergraduate career in Architecture. It has given me an apportunity to begin to develop a philosophy about my approach to architecture and try to examine that philosophy by tracing my development through a solution to a contrived program.

Determining an area of study to concentrate my efforts in a difficult task. Each day I realize how little I know.

The last five years I've spent in school have seen rapid and radical changes occured in society and the world; from war to protest, to scandal, to the energy crisis, the recession . . ., and the list goes on. I spent six months in the "real world" on an internship program and that time gave me a first hand opportunity at evaluating school and the value of the last six months in thesis. Because of my connection with several projects in the

office, I developed an awareness of the many technical considerations and lack of them in the architecture of today. It proved to be probably one of the biggest challenges that I could imagine. It made me aware of the necessity of the understanding of technology and that it is necessary for any successful architectural solution.

With this direction in mind I searched for a vehicle to examine my philosophies.

I set up some basic premises in searching for the right vehicle:

* Work with a complex program
* A subject area I was interested in
* A geographic area other than Montana
* Deal with creative people
* Urban environment

Many of these are a result of the fact I haven't had the opportunity before in School to deal with these areas and thus could prove challenging; especially dealing with the urban environment.

The area I chose to work with was still photography and the urban environment was Minneapolis, Minnesota. The actual project is a Center for Still Photography at the University of Minnesota in Minneapolis.

From this point, I wrote my first "thesis statement"; "aesthetic and technological aspects of a process must work harmoniously".

I stayed with this statement for several months but eventually changed because of the intangibility of "aesthetic aspects" and tried to eliminate subjectivity of that part of my thesis study.

The resulting thesis statement was: "An understanding and careful manipulation of technology is necessary for a successful architectural solution."

This is a pretty broad statement, but technology is a pretty broad subject . . . . . .

I spent the first quarter of this thesis reading alot of material about technology and architecture and tried to formulate a direction

to travel in my thesis work. At the end of the first quarter I had assembled many ideas about technology but didn't completely understand how I was to apply them to my thesis program and forthcoming solution. It wasn't until well into the design process of the following quarter that these things began to fall into place. This will be explained at a later point in this book.

The next section of this book will be dealing with some more goals I have been examining as far as historical technological influences and attitudes and how they affect us today. I will also discuss my ideas about photography and how I intend to use them in this particular project and its relation to technology. By the use of graphic representation of my thesis statement and other data and examples, I will try to lay a framework for my approach to Architecture.

The following sections will be dealing with the actual building program I used, followed by a site description and influences. The last two sections will be dealing with the process I went thru and finally the end product itself.

goals

GOALS

This section deals with the general historical background of technology in the way in which I look at it and it's development and influences of today on architecture. Also covered will be a discussion of my thesis statement and how it fits with my process of design.

> "The present technological revolution has no precedent in the extent to which it has changed man's physical environment, nor in the social and psychological confusion which it has created."
>
> ARIJS PAKALNS

HOW DID IT ALL BEGIN. . . . . .

Historically, technology has been in a slow stage of development and treaditionally even slower in it's applications in architecture.

Primitive man built tools and shelters as he needed them. As these things wore out or were destroyed, he rebuilt them in a similar way but with gradual improvements and at a faster rate than he had previously worked.

This type of gradual improvement in function and production continued

for centuries at a slow but steady pace. Architecture and ways of life varied from one part of the world to another but the changes that were taking place were slow and very regional in nature.

It wasn't until the industrial revolution in the 18th Century and the introduction of the machine and the factory system that the affects of technology were beginning to change the appearance of the whole world. Not only did the industrial revolution change the appearance of the world, but it has had an affect on the lives of every man from then until now, and even further. . .into the future.

> "It's effect upon thought and feeling was so profound that even today we cannot estimate how deeply it has penetrated into man's very nature.....it took possession of the whole man and of his whole world....the destruction of man's inner quiet and security has remained the most conspicuous effect of the Industrial Revolution. The individual goes under before the march of production; he is devoured by it." [1]

[1] Space Time and Architecture, Giedion Harvard Press, 1963.

In the late 1700's, after the start of the "revolution", everyone was inventing. People were beginning to feel the pressures of the new competitive industrial achievements. People were inventing newer and faster methods of production.

It seems as though the industrial revolution made people become aware of more and as a result thought that they needed more things. It was becoming more easily to obtain things and in greater quantity than ever before. "Supply seemed to created demand".

Technology was at an early age. It was a period of rampant inventors who really had no understanding of what they were starting nor the implications of what they were starting would have on generations of the future.

New materials were being created and mass produced. Architecture was slowly showing the transitions and accomplishments. Iron was being used more frequently in combination with glass and other materials. For example, the Eiffel Tower in Paris and the Crystal Palace in London were early architectural examples of the use of

iron in architecture. Not only did these buildings use iron in a primarily new way, but they started to dictate a new "aesthetic" for a new material.

These buildings started to exhibit a feeling in their architecture of the industrial way of life that the world was caught up in. A feeling that has been continuing now for over 100 years.

Architects seemed more concerned with exposing materials more honestly and more frequently than before. The use of electric ornamental decoration was becoming less and less popular. Architects were discovering new materials and trying to meet their limits in a form of expression that was practical and industrialized.

CONTEMPORARY TECHNOLOGICAL MASTURBATION . . . . . .

The roots of the modern movement were established in the Bauhaus in 1919. It was a school devoted to training artists in all branches of design, culminating in architecture. The training was based on the exposure to the different crafts in preparation for designing with mass production. The Bauhaus philosophy believed that the machine

was the modern medium of design, and the use and exploration of the new materials, steel, glass, and concrete was of primary importance.

This type of regimented disciplined approach toward art and architecture can be understood by understanding one of the Bauhaus' leaders, Hannes Meyer.

> "All things in this world are a product of the formula: function times economics. So none of these things are works of art. All art is composition and hence unsuited to a particular end. All life is function and therefore not artistic. The idea of the 'composition of a dock' is enough to make a cat laugh".[2]

This type of materialistic attitude was typical of many Bauhaus philosophies. It was reflected in the no nonsense smooth lined type, architecture that was started at the Bauhaus and what later become known as the international style.

[2] Modern Movements in Architecture, Charles Jencks, Doubledam Books.

> "LeCorbusier in Vers One Architecture (1923), tried to persuade his listeners that 'industry is overwhelming us like a flood which rolls on toward its destined ends'".[3]

It is interesting to note that Meyer and the Bauhaus can be promoting industry functional mass production type philosophies and LeCorbusier can make the observation about industry, yet nobody could stop the tremendous 'machine' that the industrial revolution got started.

The Bauhaus, and the international style were representative of directions of architecture that resulted in the snowballing misuse use of glass, steel and technology. This misuse of steel and glass can be readily seen today in every large city in the world. It seems unfortunate that architects have regarded Mies van de Rohe as a "great" architect. His continued misuse of steel and glass have buildings such as the Seagram Building as becoming dated technological failures.

[3]Ibid

Had Mies fully understood the implications of sheathing a building with glass and realized that technology and its misuse would bring about an "energy crisis", which would have drastic affects on architecture, he probably would have changed his approach. This would invariably change the architecture that he produced.

Perhaps another example of what a lack of understanding of technology can result in is the strip development. Ever since the invention of the automobile and its ability to be mass produced became available, the life of every American has been severely changed.

To accomodate the lifestyle and necessary space required to allow the auto to become a way of life of each American technology created highways, parking lots, garages, drive-in theaters, drive-in restaurants and even drive-in churches.

Technology has been notorious for creating a temporary solution to a problem and letting that solution become permanent. It seems that if we as architects are to understand technology, we, too,

must use it for more than a temporary solution. Fine architecture is timeless. . . .it's also rare.

> "When a man's passion for creation has taken form, his work will endure through the ages. . ."[4]
>
> Reyner Banham

> "The Times, They are a 'Changin."[5]
>
> Bob Dylan

IS THERE A HOPE! . . . . . .

I've been dealing with the misuse and misunderstanding of technology; let me give some examples of how technology is successfully understood and applied:

Energy Conservation

Housing design is directly affected by the energy crunch. New discoveries of oil and gas fields have fallen behind

[4] Theory and Design in the First Machine Age, Praeger R. Banham, 2nd Edition, 1972.

[5] "The Times, They Are a 'Changin," Record, Bob Dylan, 1964.

the rate of use of the sources of energy. As a result foreign countries have limited their exports and put a squeeze on this countries oil use. The problem of this shortage is magnified by the fact that the public demands maximum comfort with convenience fules and at the same time are concerned with ecological balance in general and air pollution in particular. As a result as oil and gas sources decline, liquid fuels may be reserved for transportation needs. In this case society may return to an abundant fuel such as coal . . certain problems are inherent with the use of coal; such as the inconvenience of using coal itself or the fact that coal must be converted to another form, electricity before it goes to housing.

The generation of electricity with coal as a fuel runs into two ecological problems - (1) air pollution (high sulfar) and (2) thermal pollution of water (cooling towers).

The resulting attempt to reduce pollutants will increase the cost of energy. It's inevitable that energy shortages will grow and costs will increase. A logical sollution might be that to conserve energy, methods of rationing be put into affect. Let me give an example as it might be related to architecture; limits may be placed on energy consumed per square foot of housing or office space.

This points to the fact that as designers, we must be more aware of energy conserving methods and use this understanding as a design parameter more conscientously.

As architects we must take full advantage of all the technological means at our disposal to reduce the impact on the environment and also the client. More attention must be paid to things such as orientation, placement, amounts of glass, insulation and materials consumed.

Basically what this example shows is that the technology of energy utilization is or should be a basic parameter for

architectural design, and the application of that technology is in fact very feasible.

Water Usage

We are facing a water shortage in many parts of the world. It is very probable that water use regulation may be needed to overcome the problem.

The application of new technology may help. . . . . for example; recycle used water or store rain water to sprinkle lawns and flush toilets.

One of the largest consumers of water is to convey human waste. . . .perhaps a solution might be a smaller discharge pipe or perhaps smaller tanks that hold the water.

Materials

Technology is changing constantly.

For example, the exterior house finish may appear similar

to those from the past. . . . .; however, if you look closer the materials are those of new wood clapboard replaced by prefinished plywood, prefinished hardboard or aluminum steel or even vinyl finishes are chosen to reduce maintenance expenditures, for example exterior surfaces might have vinyl or aluminum windows, pre-finished gutters or masonry surfaces.

On the interior for example, one piece plastic tub/showers are an example of technology answering installation and maintenance problems.

Architects are in the crucial position of evaluating these technological creations and deciding whether or not they are appropriate enough to be used. Again the architect must understand technology and be able to use it successfully.

Construction

The methods of construction and erection are changing

constantly. There are many trends toward factory production of modular units and the assembling of parts rather than building from the ground up.

There are definite advantages for factory production type construction such as control of specifications, quality and maintaining an economic feasibility.

So basically construction ranges today from a carpenter craftsman with a hammer and saw to an finely tuned automated production of building components and about every thing else in between. To be successful the architect must have an understanding of the technology of construction and also be able to implement that understanding in his work.

We discussed both positive and negative understanding and uses of technology, now let me try to show how and where I use the understanding of technology in my design process.

HOW CAN I USE ALL THIS . . . . . .

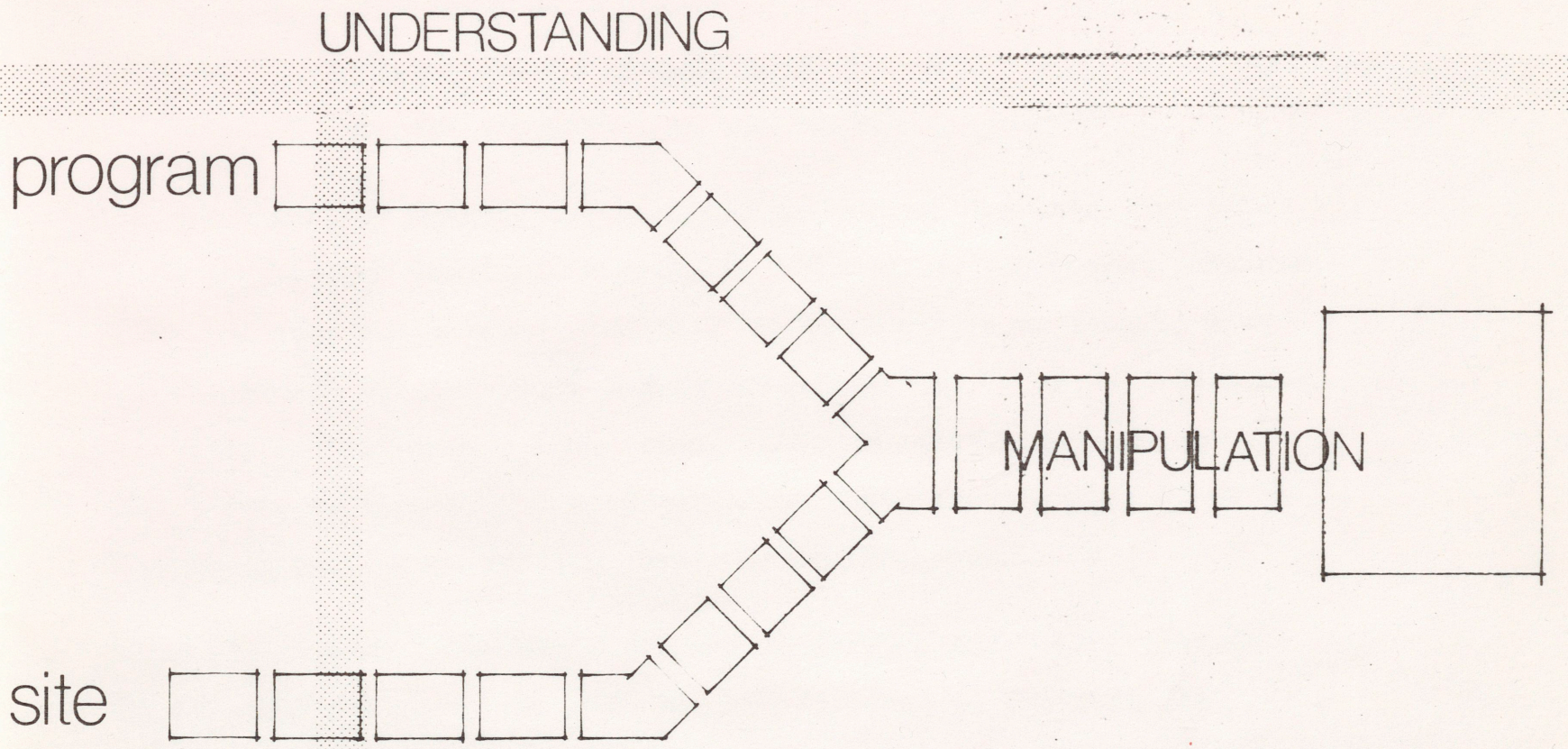
Let me explain briefly the process that I use to design by and go into depth where it applies specifically to my thesis statement and area of study.

Look at diagram one and try to understand basically what it means.

Hope you understand it. . . . . .

Let me try and explain further . . . . . in any "architectural problem" there are two things that are almost always given to you - the program and the site. Between the givens and the solution are an infinite number of questions that are asked that are part of the analysis and re-analysis of the program and site considerations. On one hand pretiminary analysis is concerned with looking at the program and determining what is a solid concept for the function of the building and how the parts should work together. For example, in my project I looked at how the processing and exhibition of still pholography should work together how I understand the technology of still photography.

TECHNOLOGY:



GIVEN ANALYSIS CONCEPT TRANSFORMATION SOLUTION

diagram 2

Example: efficiency of the processing labs vs.
flexibility of exhibition space. And
how the two relate to each other.

The other part of preliminary analysis is that of examining the site. There are obvious physical characteristics such as topography, climate, water, geology and ecology. My main concerns are those dealing with the influences of technology and the understanding of those influences. For example, highways, parking lost, other structures and the scale that I wish to achieve. A good reference check list is page 92-93 in Site Planning, Second Edition, Kevin Lynch, M.i.t. Press.

These preliminary ideas are then used to develop an overall concept for the combination of the site and the function of the building. From the 'combined concept' stage there is a stage of transforming those conceptual thoughts into physical form. This is where a careful re-examination of preliminary concepts must occur. The re-examination must be thorough enough to put the combined concept into an architectual solution. (Manipulating what has already been understood about technology and the concepts) This then will lead to a 'solution'. The

understanding continues
solution
add experience to background
understand technology
manipulate technology
given
background
of
designer
increases

diagram 1

solution then has to be re-evaluated as a whole and either carried further or reworked partially or completely.

In Diagram 2 you can see that I have broken understanding and manipulation of technology into two columns. Basically this diagram is to explain the degree of completeness in both the understanding and manipulation varies. The thinking and design process begins with a program and uses the individuals background to understand technology and develop a concept and carry that concept to the point of completion, which is usually determined by economics or a time factor. Even though the project is developed to a solution the understanding hopefully will continue and improve and increase ones background.

HOW AM I LOOKING AT ALL THIS . . . . . .

I expect to show how technology has influenced my decisions and discuss how my understanding of technology has directed my various concepts and preliminary schemes and has developed into a 'final' solution. The manipulation of technology will be hopefully carried

through the preliminary design stage to the point of understanding what forms, organization materials are best for a facility of still photography and putting that understanding to a solution carried far enough to create discussion. I hope to have answered many of the questions and conflicts that a project in an urban environment should have answered. I won't pretend to have a 'final' solution, but as Diagram 2 suggests, a project has to end because of economic or time limits and this one has to end obviously because of time limits. Wait and see! . . . . . .

program

is relatively flat, and slopes to the Northeast corner.

In general, the weather in Minneapolis, because of the many lakes in the area,is more humid and tends to be much more severe. The topography of Minneapolis is flat and covered with a large variety of foliage. Sun angles are similar to those of Bozeman.

PROGRAM . . . . . .

The program is used for my project was one that I formulated with the help of Rudy Deitrich, a professor in the Film and Television Department at M.S.U. and the Eastman Kodak Company.

I looked at the project as an educational facility that would provide efficient lab facilities for students of still photography as well as expose more people to still photography in an exhibition situation.

I used an instructor/student ratio in the lab situation of 24 to 1 and formulated the gallery space around the fact that the facility is a part of a pedestrian link from the existing to the future. I assumed that large lectures would be handled in the classroom build-

ing nearby and that small discussion lectures be handled in the labs themselves.

I looked at still photography as a young technological art media with unknown possibilities and tried to create a flexible enough space to accommodate this budding media. The facility would be designed primarily for student use but could also accommodate varied public use.

The following pages are a breakdown of square footages for the various areas in the project. . . . . .

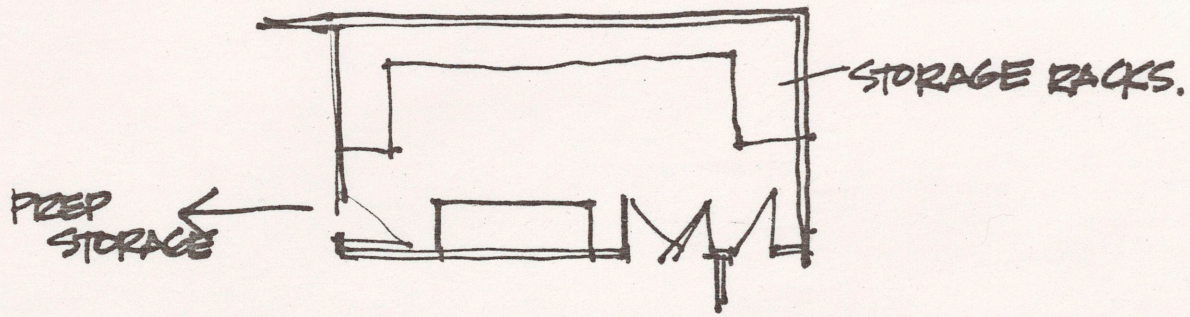
function STUDENT GALLERY
apportion 6000 □ TOTAL
feeling FLEXIBLE, YET PLEASING
equipment DISPLAY PANELS, PHOTOS, PEOPLE.
etc. RELY ON PEDESTRIAN MOVEMENT TO EXPOSE MORE FOLKS TO STILL PHOTOGRAPHY.

DISPLAY OCCURS ON CIRCULATION ROUTE

OFFER VARIETY AND FLEXIBILITY YET DIRECTION.
COMBINATION OF LIGHTING.

function PERMANENT GALLERY
apportion 1200 □
feeling FLEXIBLE.
equipment LIGHTING FROM CEILING GRID, PANELS
etc. FOR TRAVELLING SHOWS AND PERMANENT EXHIBITION.
SECURITY ARRANGEMENT. FOR VALUBLE DISPLAYS.

function SLIDE, PRINT STORAGE
apportion 510 □
feeling
equipment STORAGE RACKS, TRAYS
etc. ACCESS FROM LIBRARY AND
RECEIVING AREA (PREP, STORAGE)
DIRECT ACCESS TO PERMANENT GALLERY.



function PREP STORAGE
apportion 1020 □
feeling FUNCTIONAL
equipment TABLE SAW, BENCHES DRILL PRESS
etc. STORAGE RACKS AND SMALL G.
MAINTENANCE AREA FOR JANITOR.

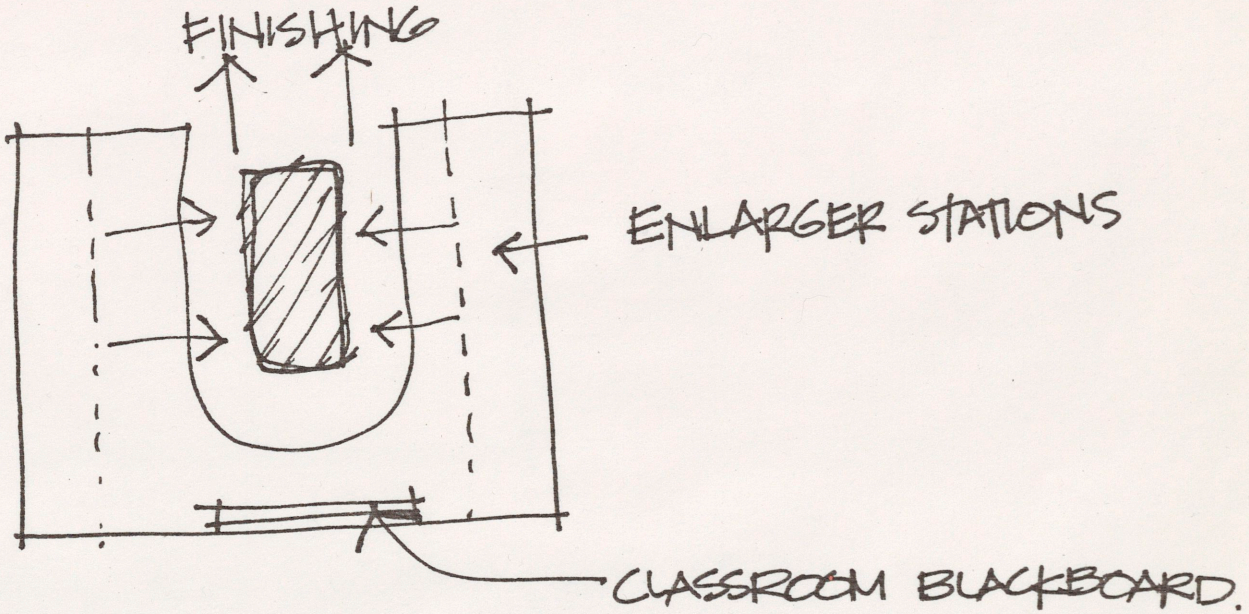
function	RESTROOMS · LOWER
apportion	225 ⊡ EACH
feeling	NECESSARY.
equipment	THE USUAL
etc.	.....

function	RESTROOMS UPPER
apportion	190 ⊡ EACH
feeling	NECESSARY.
equipment	THE USUAL (MORE OF)
etc.	..... (.....)

function	CONFERENCE
apportion	225 SQ. FT.
feeling	FLEXIBLE, COMFORTABLE, ADMINISTRATIVE
equipment	TABLE, CHAIRS,
etc.	NATURAL LIGHT DESIRABLE
	NEAR ADMIN., FACULTY OFFICES.

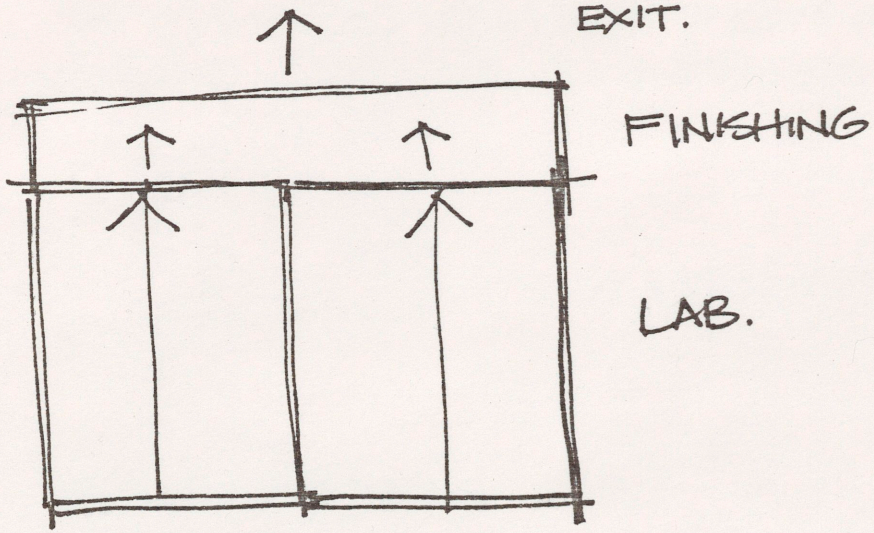
function	ADMINISTRATION AREA
apportion	325 SQ. FT.
feeling	ADMINISTRATIVE.....
equipment	DESKS, CHAIRS, CABINETS, B.S.
etc.	NATURAL LIGHT DESIRABLE.

function PROCESSING LAB
apportion 1230 □ EACH 14,760 □ TOTAL
feeling EFFICIENT, ORDERED
equipment ENLARGER STATIONS, CENTRAL SINKS.
etc.



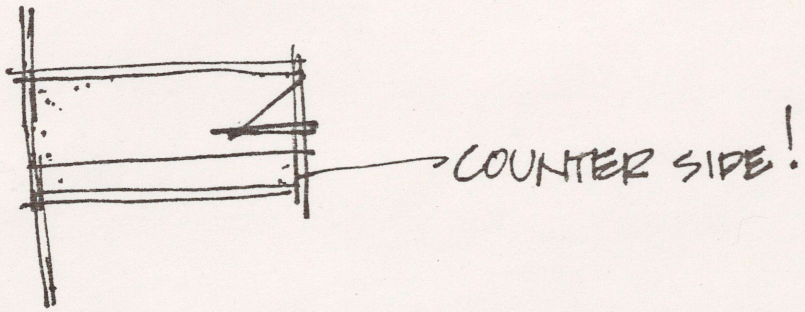
IDEAL 24 TO 1 TEACHER/STUDENT RATIO
COMBINE LAB W/SMALL CLASSROOM FLEXIBILITY.
NO LIGHT REQUIRED, EXCEPT SAFELIGHTS, ETC (DARK)

function FINISHING LAB
apportion 1200 □ 1200 TOTAL
feeling "REFINED". EFFICIENT.
equipment DRY MOUNT PRESSES, PRINT WASHERS, SINKS.
etc. WORK IN CONJUCTION WITH PROCESSING LABS

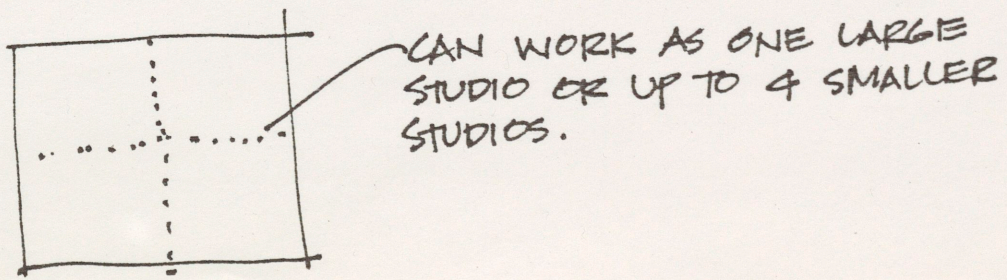


ARTIFICIALLY LIGHTED (SEMI DARK)

function GRAD - INDIVIDUAL LABS
apportion 120 □ EACH 1440 □ TOTAL
feeling INDIVIDUAL, SPECIAL
equipment SINK, COUNTER SHELF SPACE, ENLARGER.
etc. SET UP TO ALLOW THE LAYOUT DEVELOPMENT AND COMPLETION OF SPECIAL GRADUATE OR INDNIDUAL PROBLEMS.



function MULTI STUDIO
apportion 1980 □
feeling FLEXIBLE, SPECIAL
equipment LIGHTING GRID, VARIOUS BACKDROPS, ETC.
etc. USED TO SHOOT VARIETY OF SUBJECT TYPES AND SIZES.



function LIBRARY.
apportion 1000 □
feeling ACADEMIC.
equipment BOOKSHELVES, VIEWERS, DESKS.
etc. ACCESS TO PUBLIC CIRCULATION
DIRECT RELATION TO SLIDE, PRINT
STORAGE.

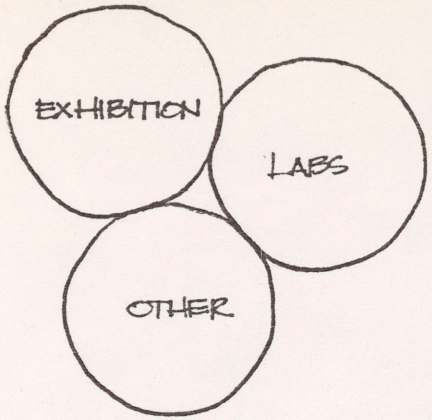
function ADMINISTRATION
apportion 600 □
feeling ADMINISTRATIVE.
equipment STORAGE FOR FILES ETC.
etc. INCLUDE CONFERENCE AREA
SERVE AS LOBBY AREA.
PUBLIC ACCESS IMPORTANT.

function	EQUIPMENT, STORE
apportion	430 □'
feeling	NECESSARY
equipment	STORAGE RACKS, ETC.
etc.	USED FOR STUDENT EQUIPMENT— LOAN STATION AND AN "IN HOUSE SUPPLY STORE FOR STUDENTS. NEAR RECEIVING AREA NEAR FACULTY OFFICES FOR SECURITY

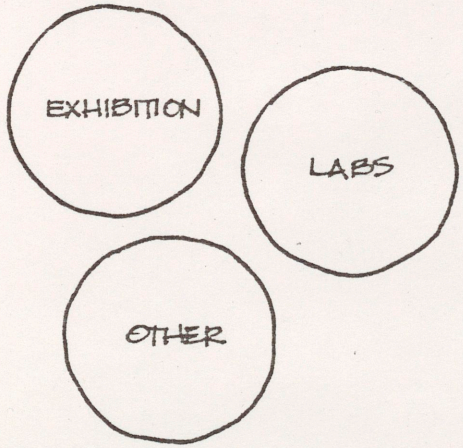
function	FACULTY OFFICES
apportion	108 □' EACH 540 □' TOTAL
feeling	INDIVIDUAL AREAS.
equipment	DESKS CABINETS ETC.
etc.	NATURAL LIGHT IMPORTANT. GET OFFICES AWAY FROM LAB AREAS... BUT NOT TOO FAR.

function MECHANICAL
apportion 465 □'
feeling "FUNCTIONAL" NECESSARY.
equipment CONVERTERS, WATER HEATERS ETC.
etc. GOT TO HAVE IT.....

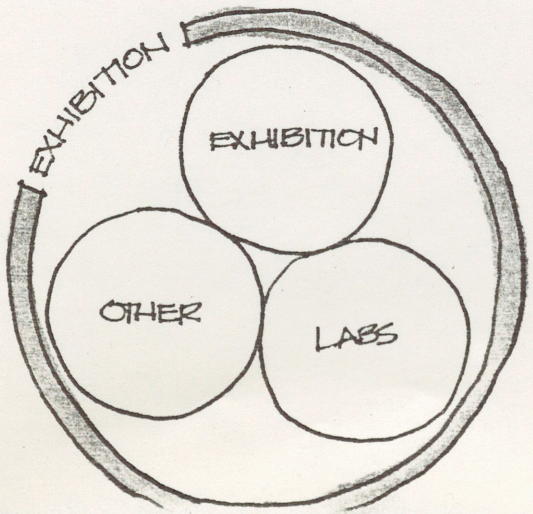
function STORAGE
apportion 2310 □' TOTAL
feeling NECESSARY, FUNCTIONAL
equipment SHELVES AND NECESSARY "RACKS"
etc. GENERAL USE FOR GALLERY PANELS ETC.



WORK AS THREE FUNCTIONS WITH DIRECT PHYSICAL CONNECTION



WORK INDEPENDENTLY BUT IN THE SAME FACILITY.



WORK AS INDIVIDUAL FUNCTIONS WITHIN FACILITY BUT ARE TIED TOGETHER WITH COMMON ELEMENT.

site

SITE . . . . . .

The site I have chosen is an urban one, primarily because I haven't had an opportunity to deal with one in my school career and also I thought that an urban situation would be the best testing ground for my thesis subject; technology, because a city has the complete range of technological influences that might affect a project.

The site is located on the West bank of the University of Minnesota in Minneapolis. The University is a school of over 50,000 students and is situated on the banks of the Mississippi River between down-town Minneapolis and Saint Paul. The majority of students are commutors from the surrounding communities in the Twin Cities area which combined make up a population of over 3 million people.

The University is divided by the Mississippi River into two banks, the East and West. The East bank is the older, larger and more established part of the campus and the West bank is the newer and smaller portion of the school. The West bank is comprised of primarily a collection individual monumental sized and sited buildings

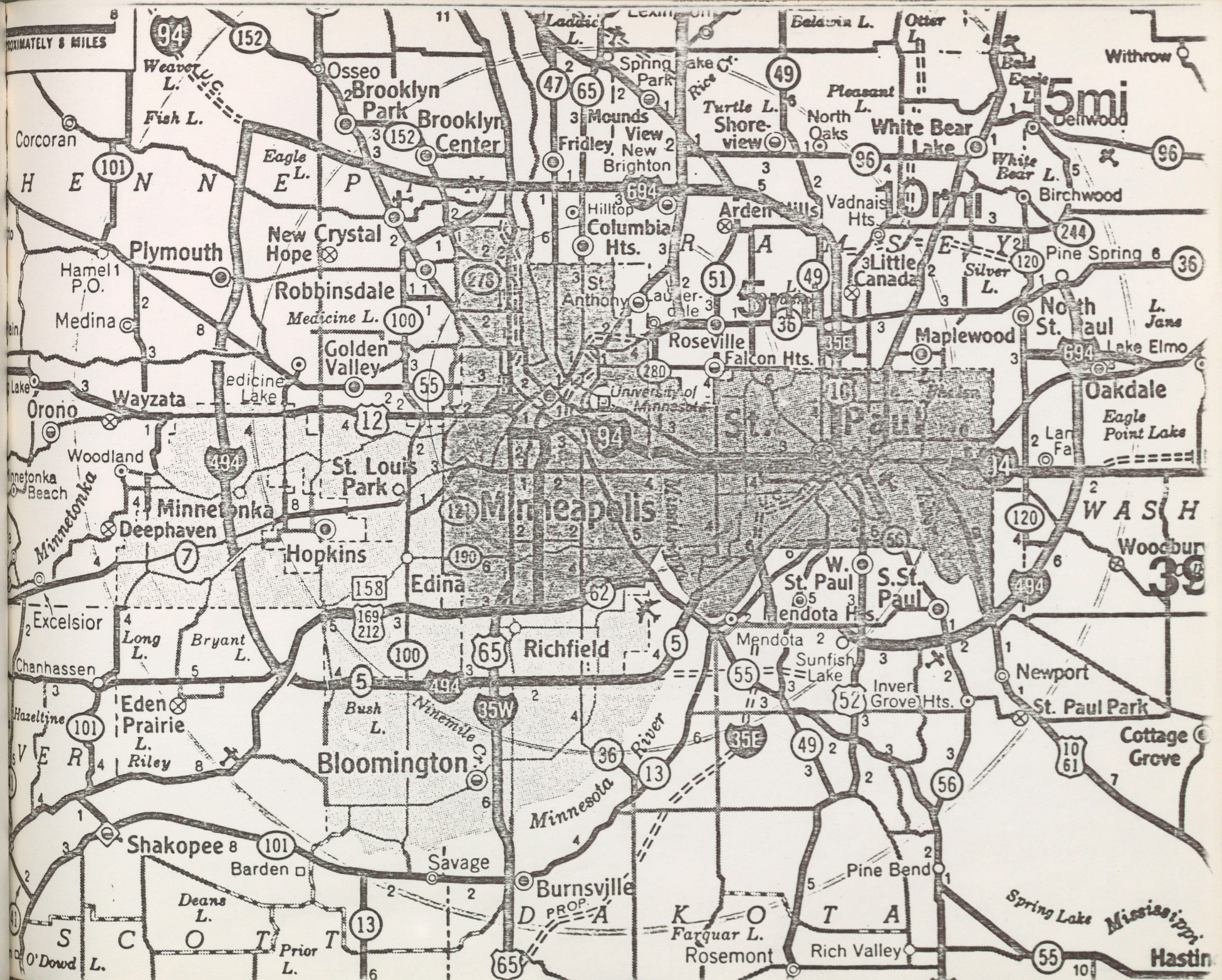
ranging from 12 story dormitories to a 4 story library to an assortment of classroom buildings.

In addition to being a sea of monuments, the West bank itself is divided by a 4 lane highway which crosses the river and serves also as a pedestrian link between the banks. A large portion of the land is devoted to parking lots or future parking lots. These parking lots serve as the "technological buffer" between the smaller older residential scale of buildings that still remain on the West bank.

Unfortunately the small scale commercial and residential structures in the cedar-riverside area are being torn out and replaced by a concrete mini city that is already partially completed.

The particular site was chosen after many thoughts and schemes were examined. These various schemes will be discussed later in this book.

The physical features of the site are pretty much determined by the influences other buildings and streets that surround it. The site


Minneapolis
St. Paul
Bloomington
Richfield
Edina
Hopkins
St. Louis Park
Minnetonka
Deephaven
Excelsior
Wayzata
Orono
Plymouth
Corcoran
Hamel
Medina
Robbinsdale
New Hope
Golden Valley
Crystal
Brooklyn Park
Brooklyn Center
Osseo
Fish L.
Weaver L.
Eagle L.
Medicine L.
Medicine Lake
Woodland
Minnetonka Beach
Long L.
Bryant L.
Chanhassen
Eden Prairie
Hazeltine
Riley L.
Bush L.
Ninemile Cr.
Shakopee
Barden
Savage
Burnsville
Deans L.
O'Dowd L.
Prior L.
Minnesota River
Mississippi River
Spring Lake
Rosemont
Farquar L.
Rich Valley
Pine Bend
Cottage Grove
St. Paul Park
Newport
Inver Grove Hts.
Sunfish Lake
Mendota
Mendota Hts.
W. St. Paul
S. St. Paul
Eagle Point Lake
Oakdale
Lake Elmo
Maplewood
North St. Paul
Pine Spring
Little Canada
Roseville
Falcon Hts.
St. Anthony
Lauderdale
Columbia Hts.
Hilltop
Fridley
Mounds View
New Brighton
Spring Lake Park
Shoreview
Turtle L.
Pleasant L.
North Oaks
White Bear Lake
White Bear L.
Birchwood
Dellwood
Withrow
Vadnais Hts.
Silver L.
Jane L.
Otter L.
Bald Eagle
Belaire L.
Laddie L.
University of Minnesota
WASH
5mi
10mi
15mi
94
35W
35E
694
280
494
169
212
158
190
100
101
152
47
65
49
96
244
120
36
51
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62
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7
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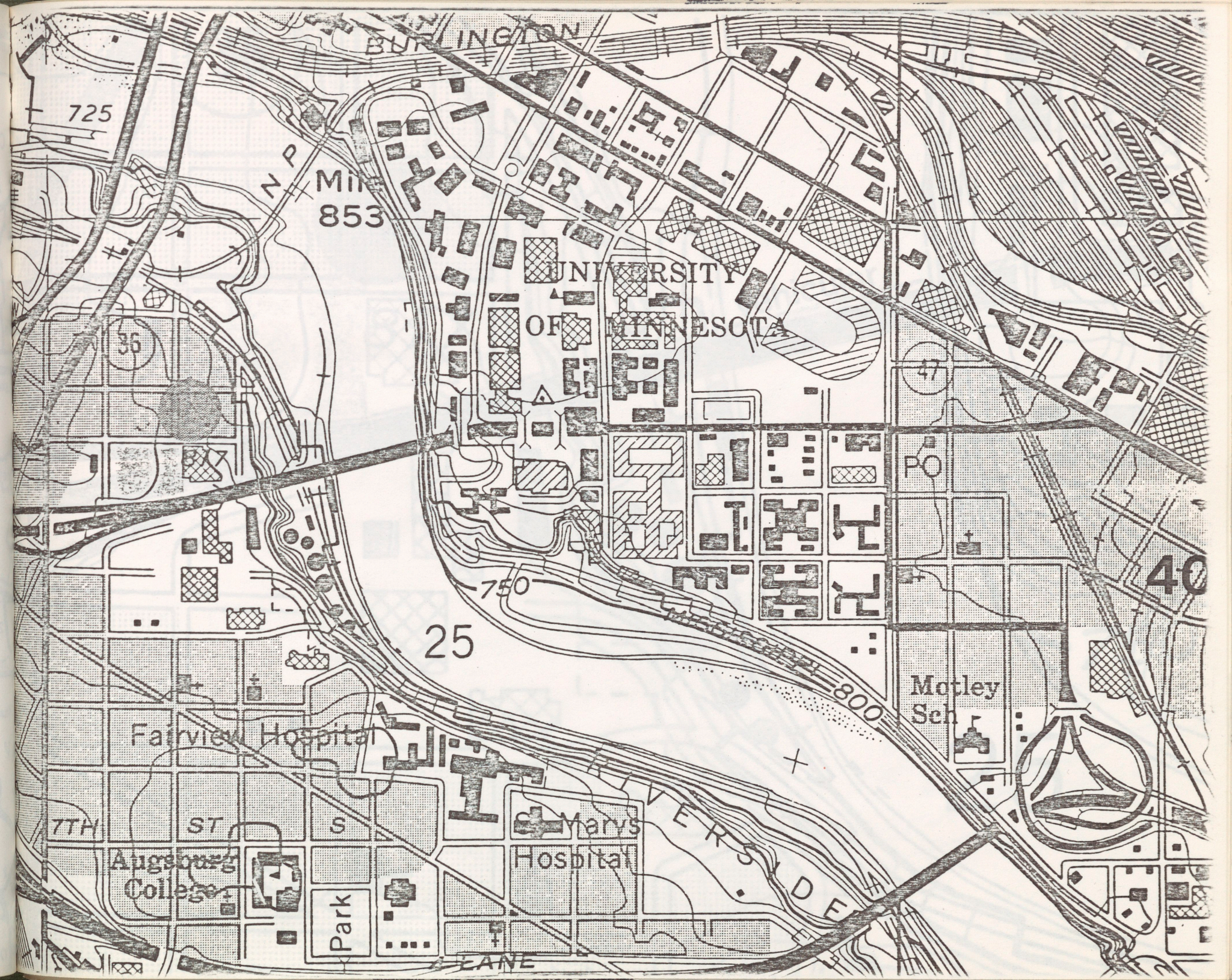
13
12


BURLINGTON
725
NP
Mil
853
UNIVERSITY
OF MINNESOTA
36
47
PO
40
750
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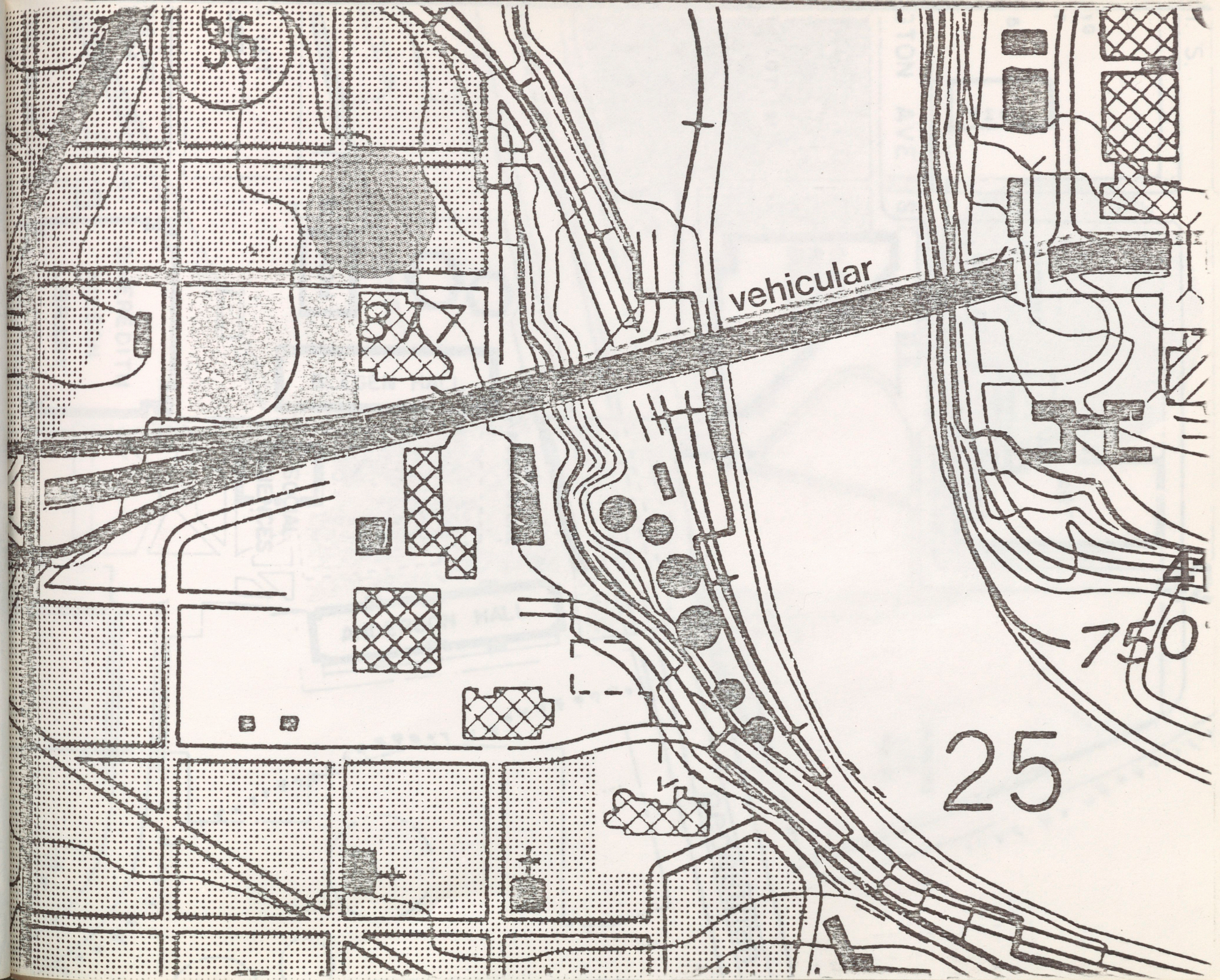
Motley
Sch
Fairview Hospital
7TH
ST
S
Augsburg
College
Park
Mary's
Hospital
RIVERSIDE
LANE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750
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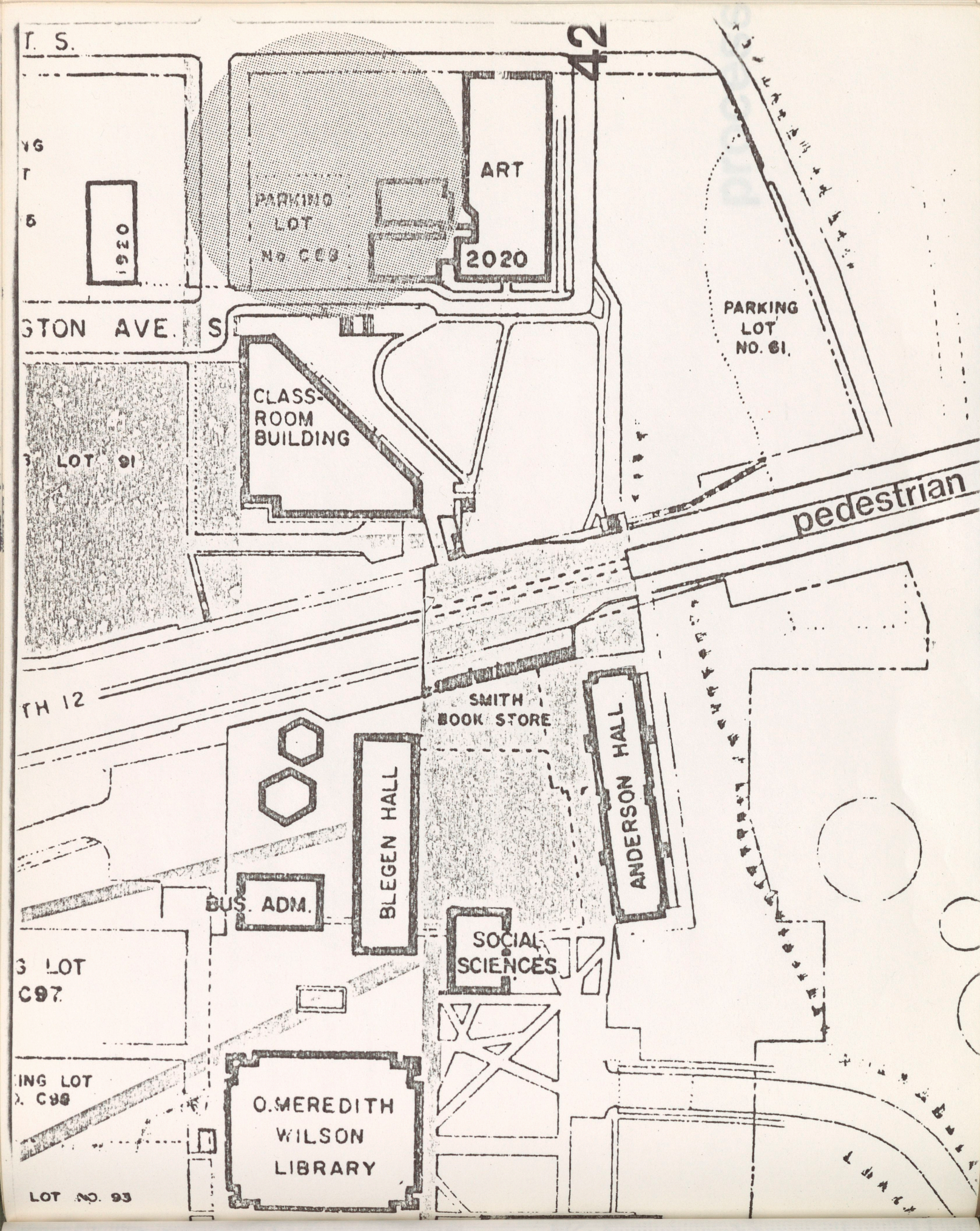

42
ART
2020
PARKING LOT No. C68
1920
PARKING LOT NO. 81
CLASS-ROOM BUILDING
LOT 91
pedestrian
SMITH BOOK STORE
ANDERSON HALL
BLEGEN HALL
BUS. ADM.
SOCIAL SCIENCES
O. MEREDITH WILSON LIBRARY
LOT NO. 93

WILSON LIBRARY
MT. HOLYOKE COLLEGE

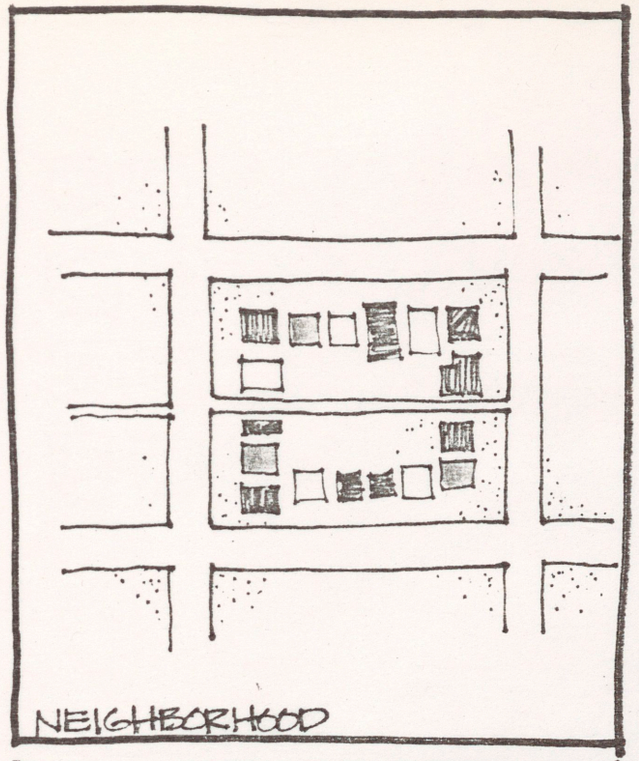
process

PROCESS. . . . . .

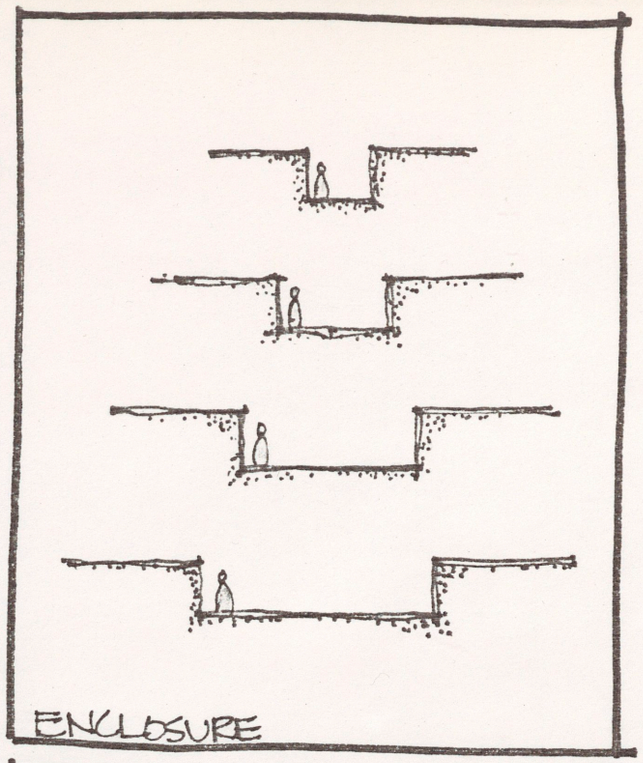
This section will look again at the graphic representations of my method of approaching a problem and show in a freehand sketch method how I progressed through the process to the final solution.

The notes I attach will look back in retrospect and try to grab some of my thoughts that occurred along the way.

Following this Section will appropriately be the "final product" and a few final thoughts.



NEIGHBORHOOD



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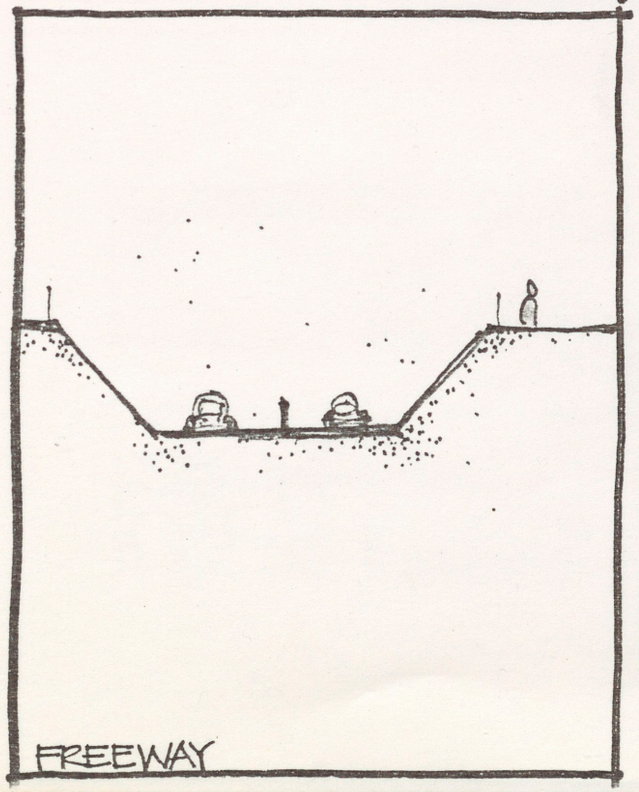
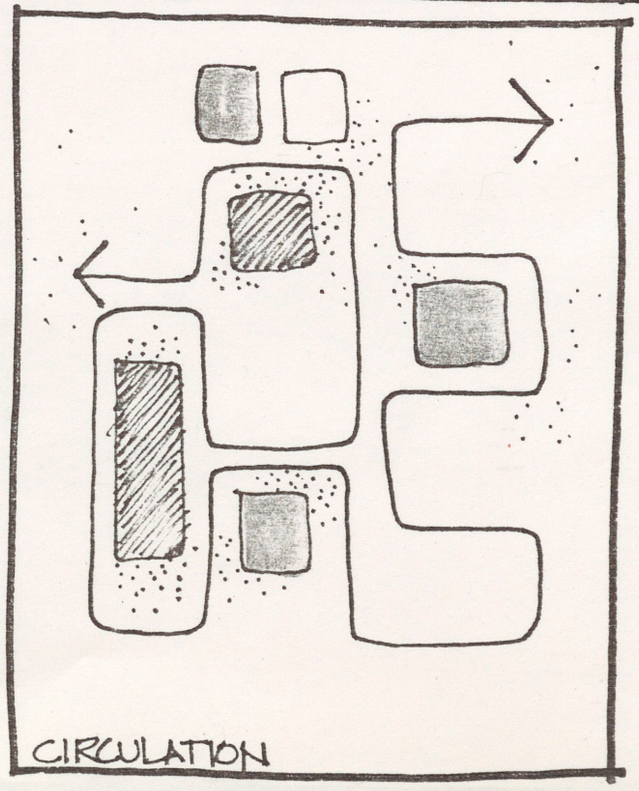
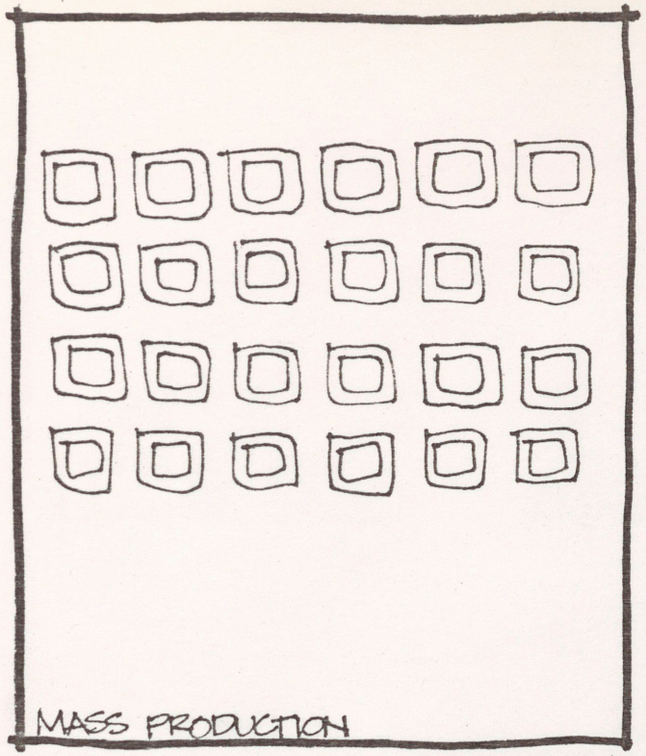


FREEWAY



CIRCULATION



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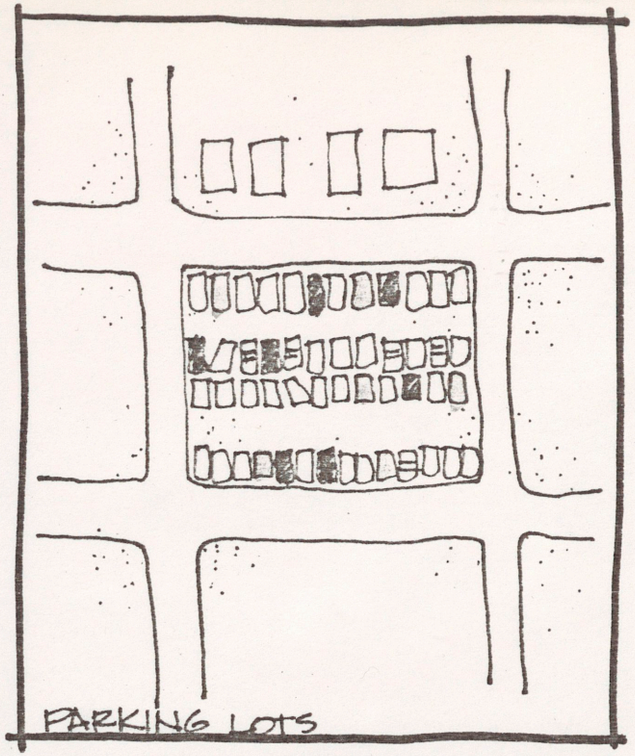
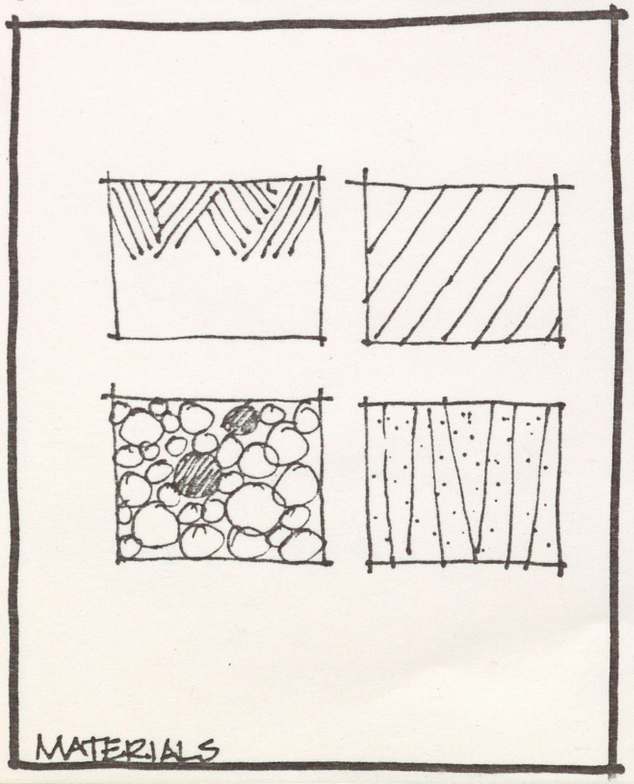
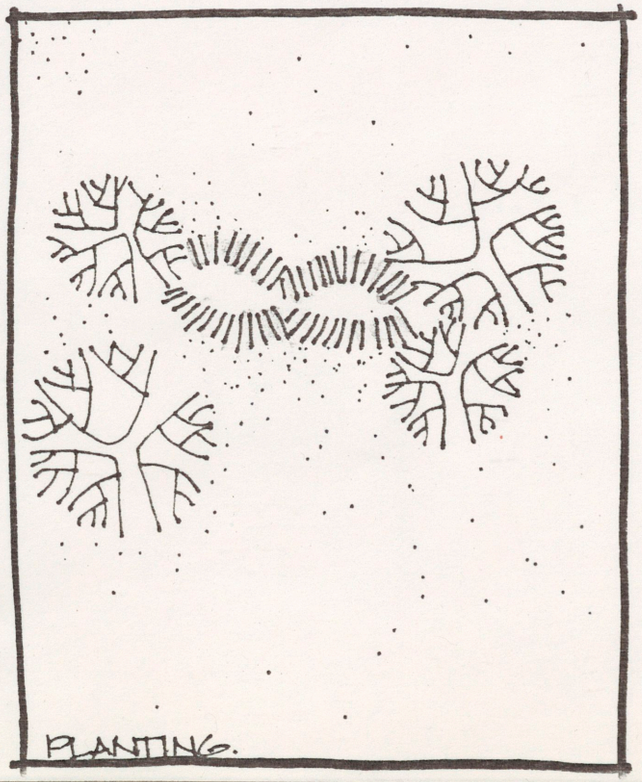


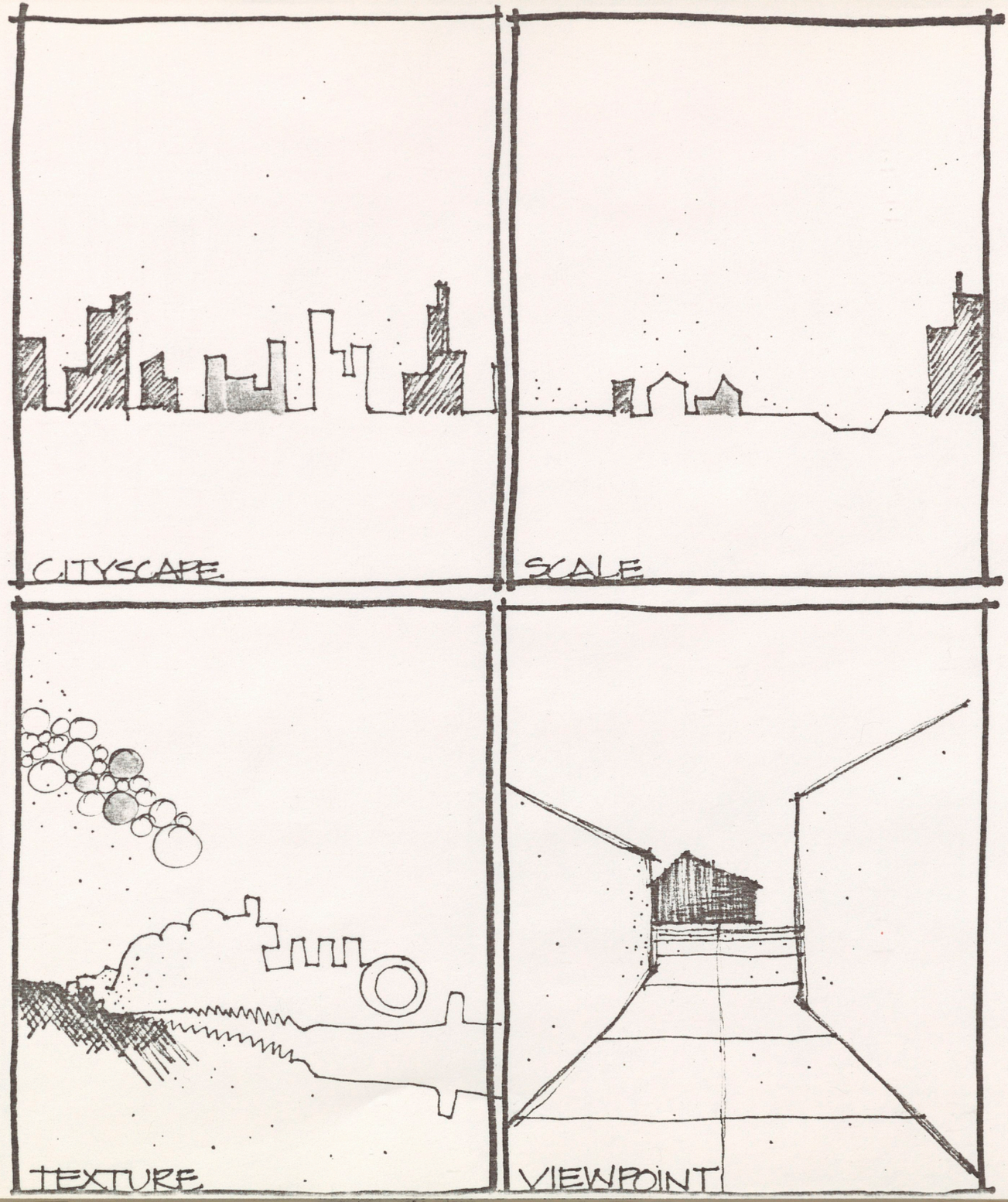
PARKING LOTS

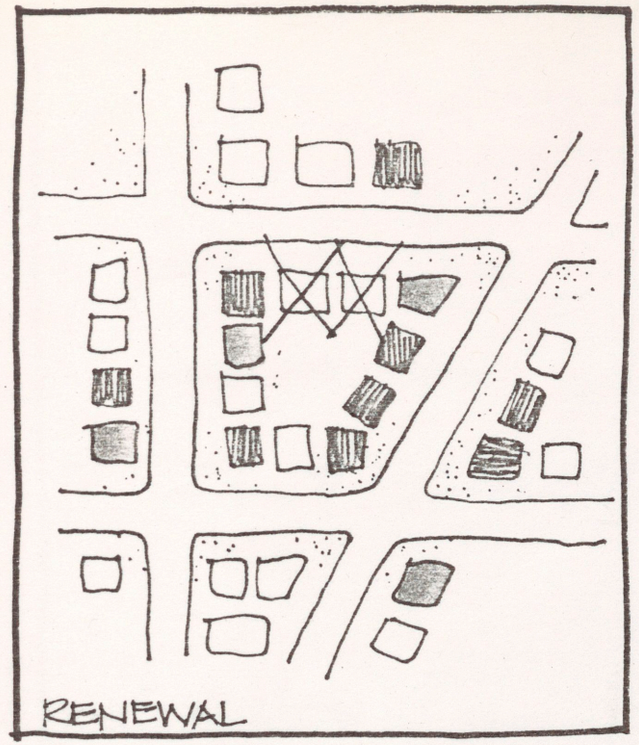


MATERIALS



PLANTING


CITYSCAPE
SCALE
TEXTURE
VIEWPOINT



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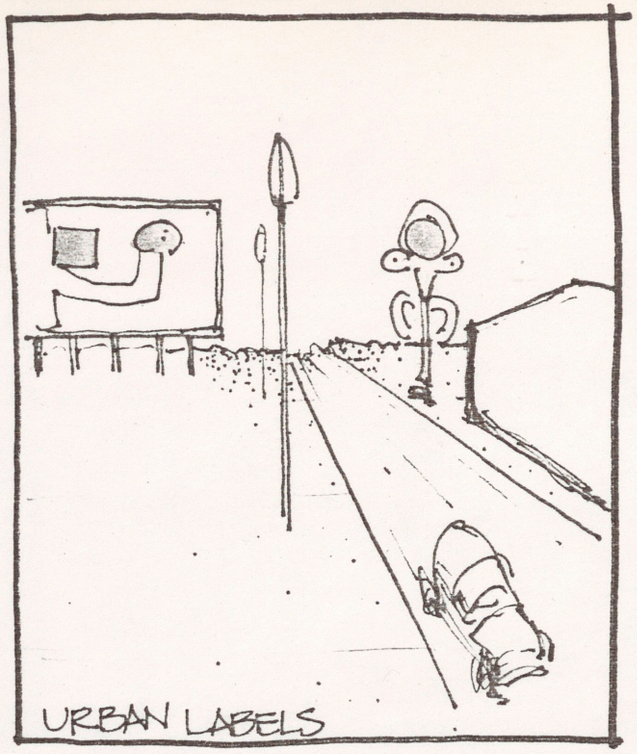

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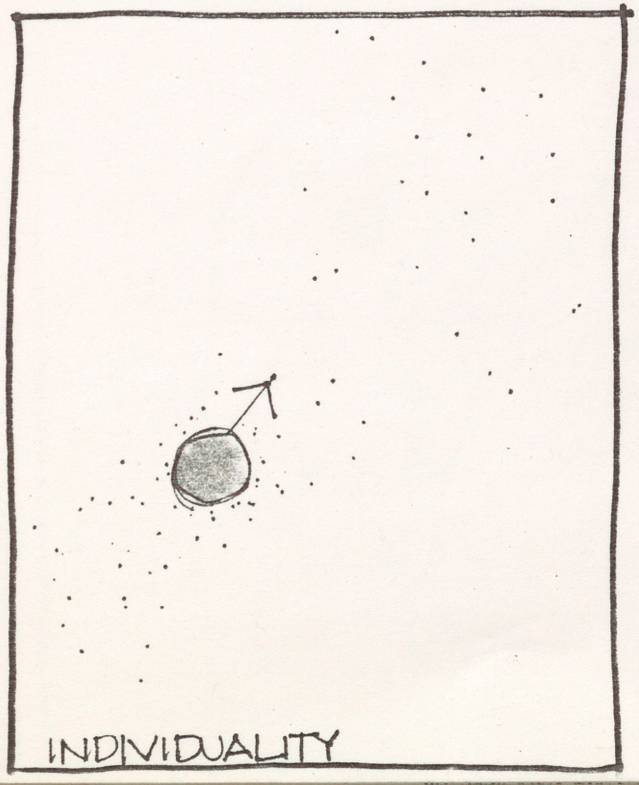

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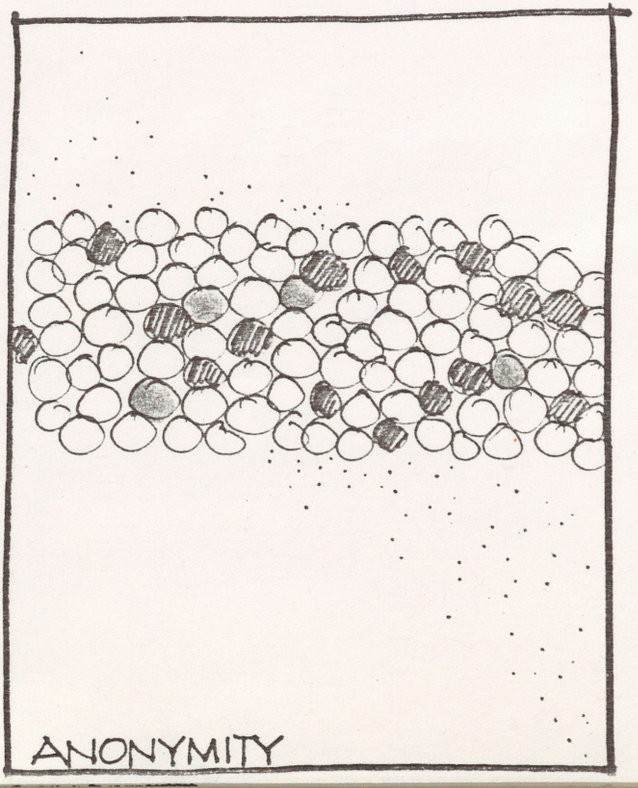

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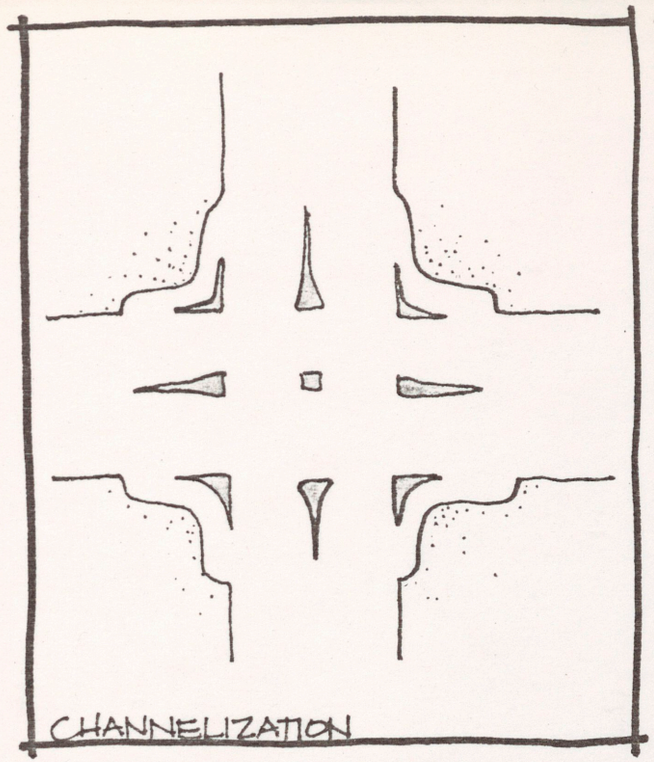
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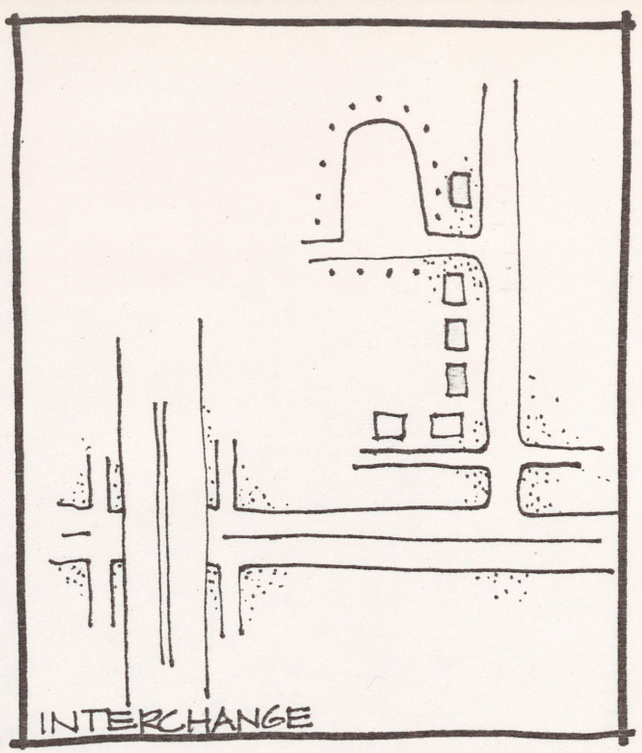
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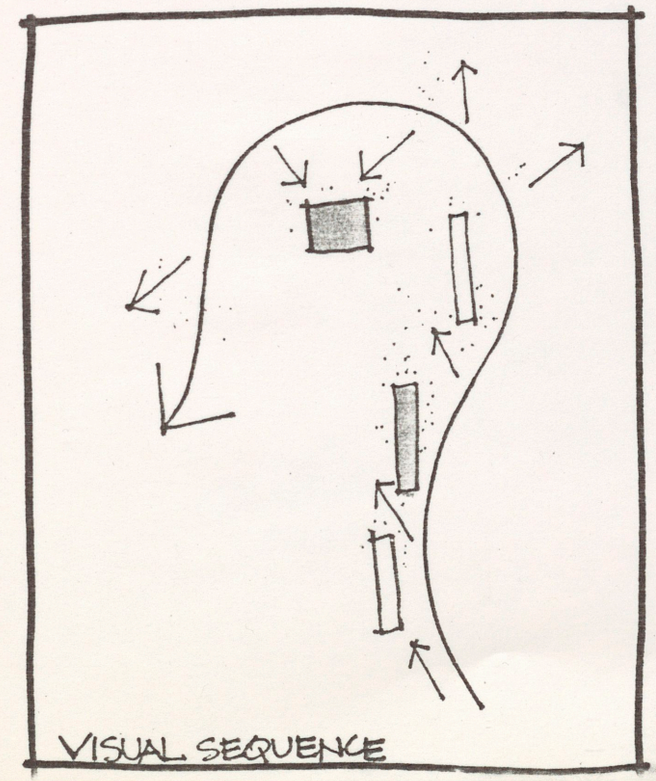
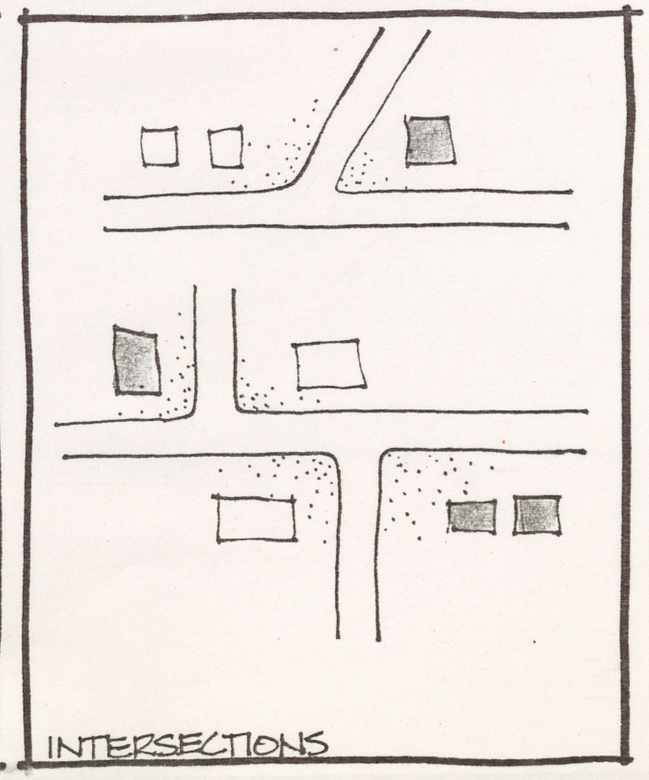
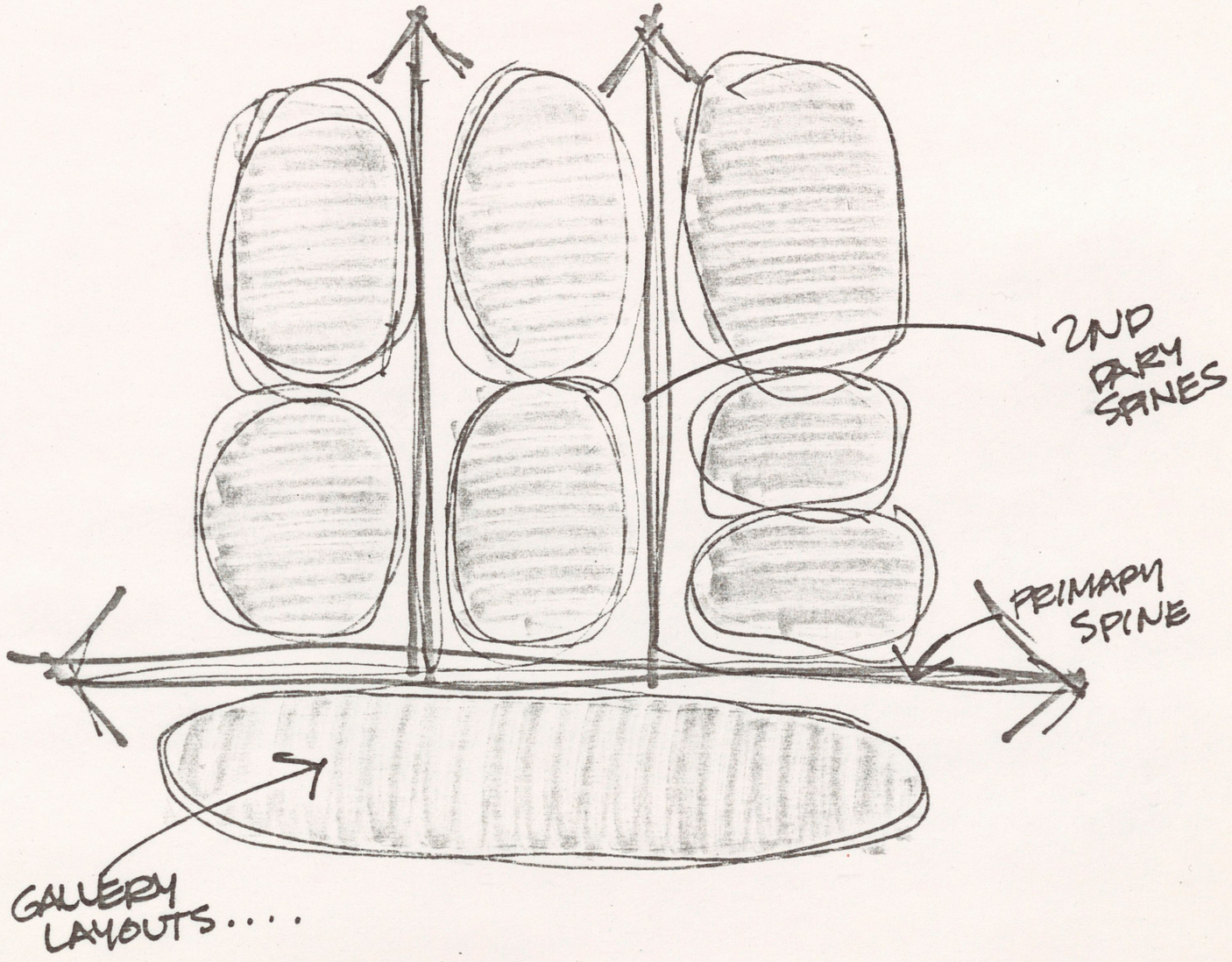
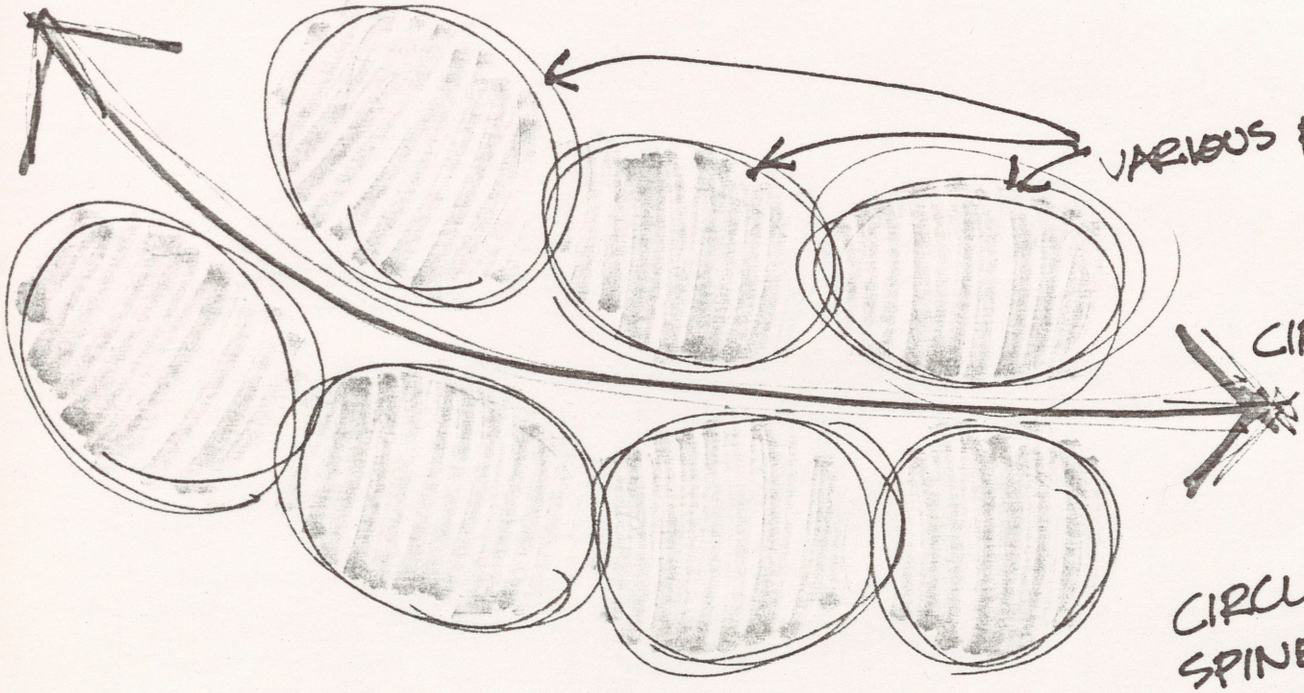
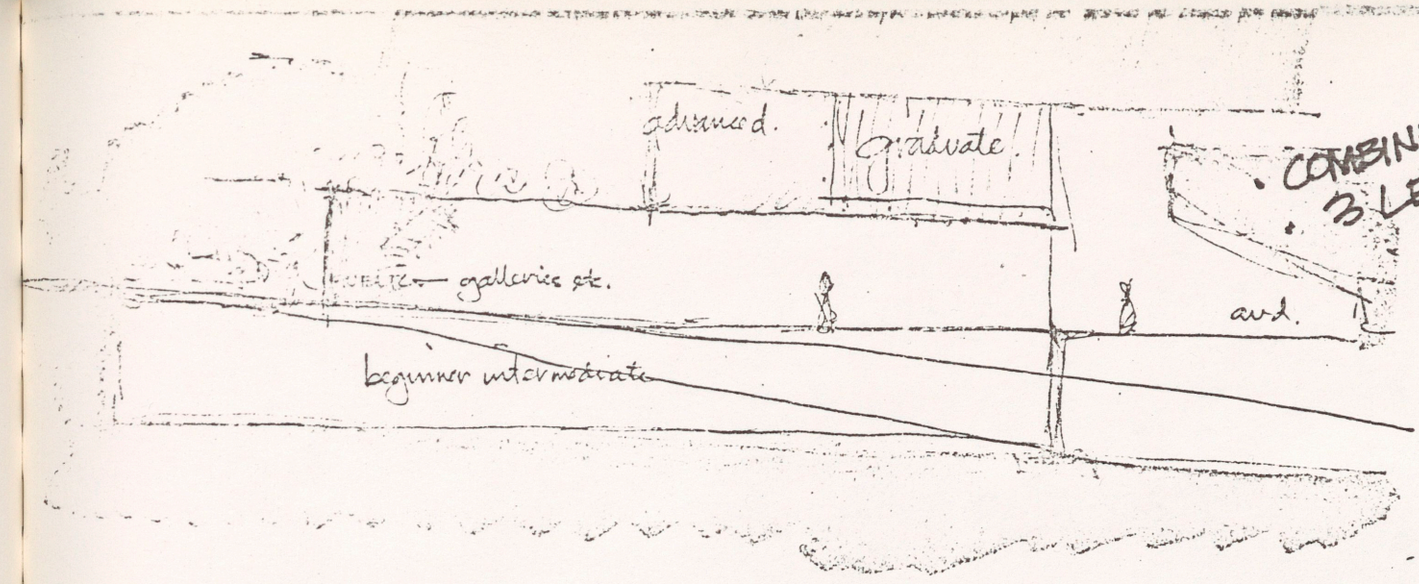

VISUAL SEQUENCE


INTERSECTIONS


2ND
PARY
SPINES
PRIMARY
SPINE
GALLERY
LAYOUTS....

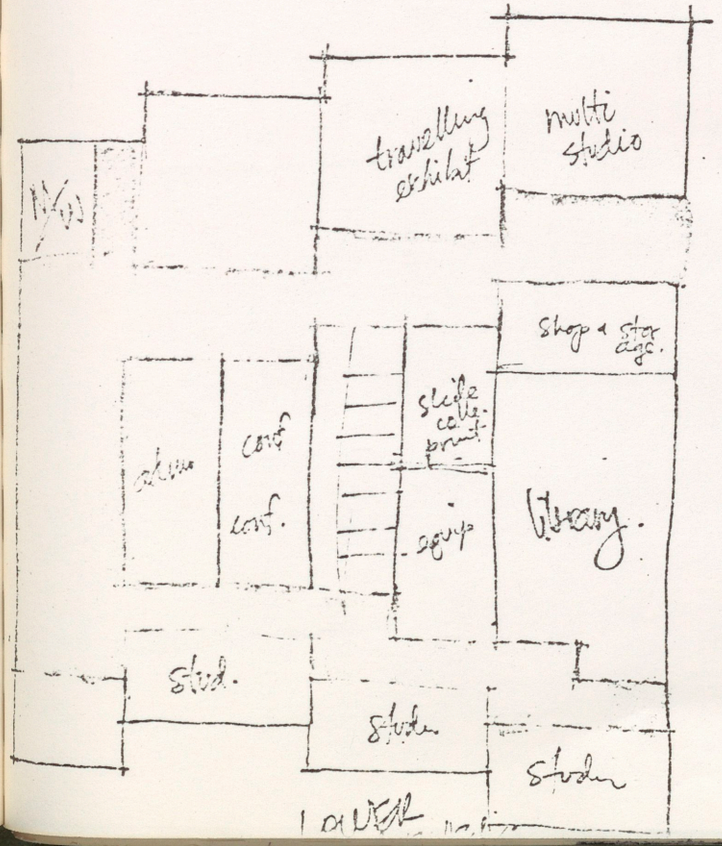


CIRCULATION BECOMES SPINE AND ALSO PRIMARY GALLERY SPACE....

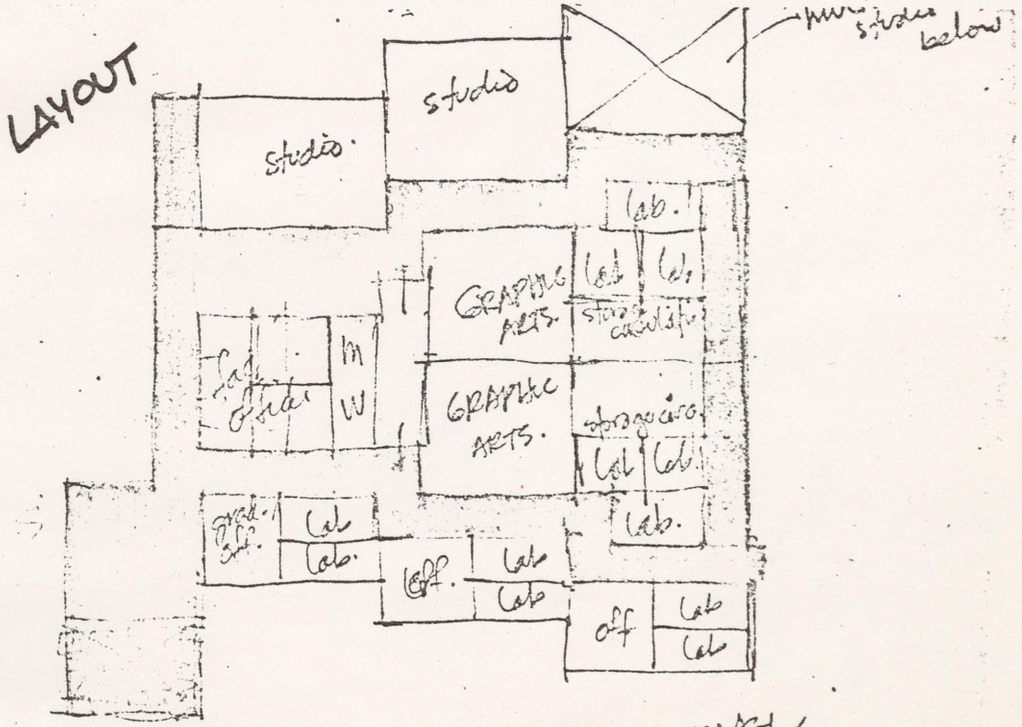


• COMBINE PARKING
• 3 LEVEL SCHEME.

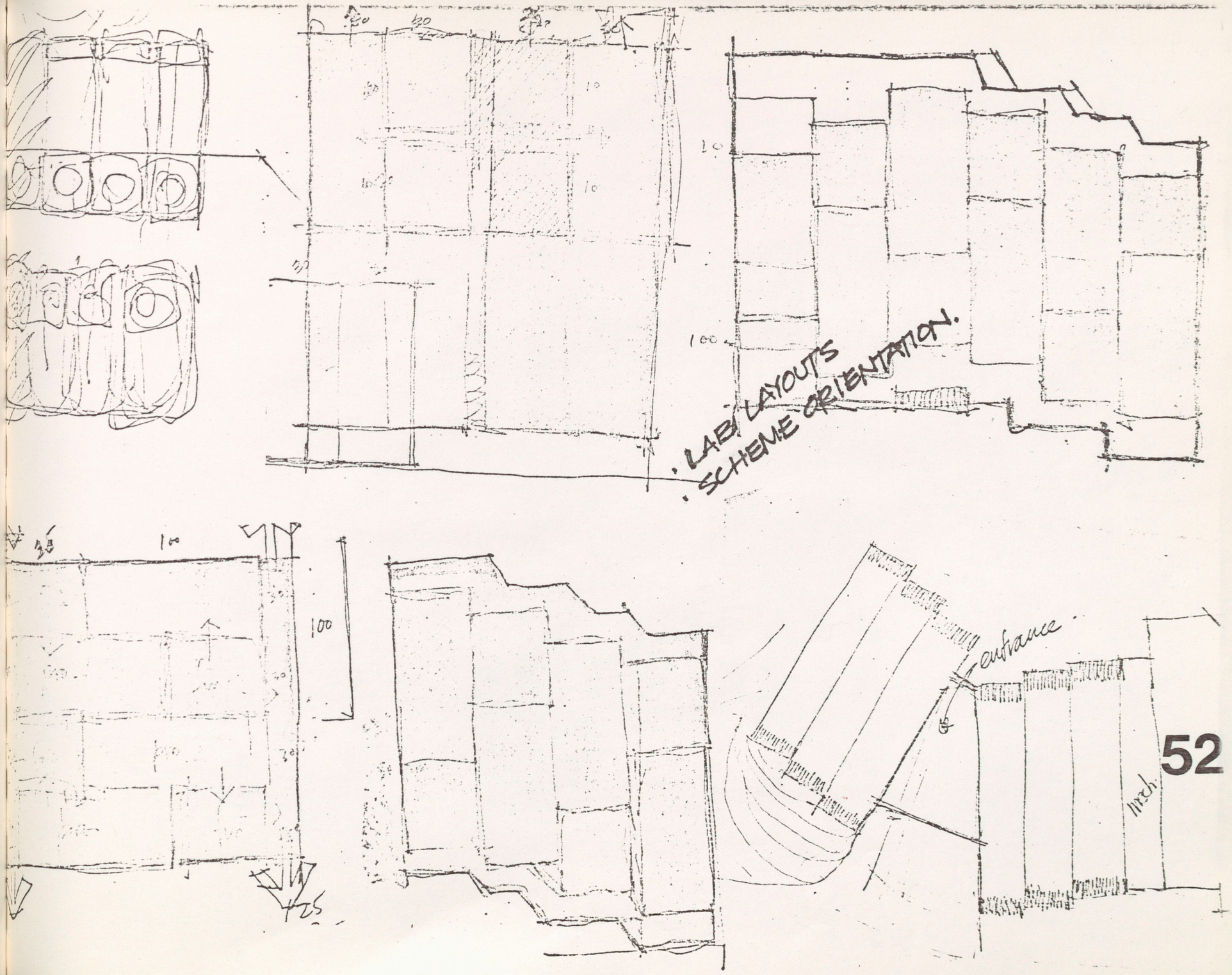
urban environment.

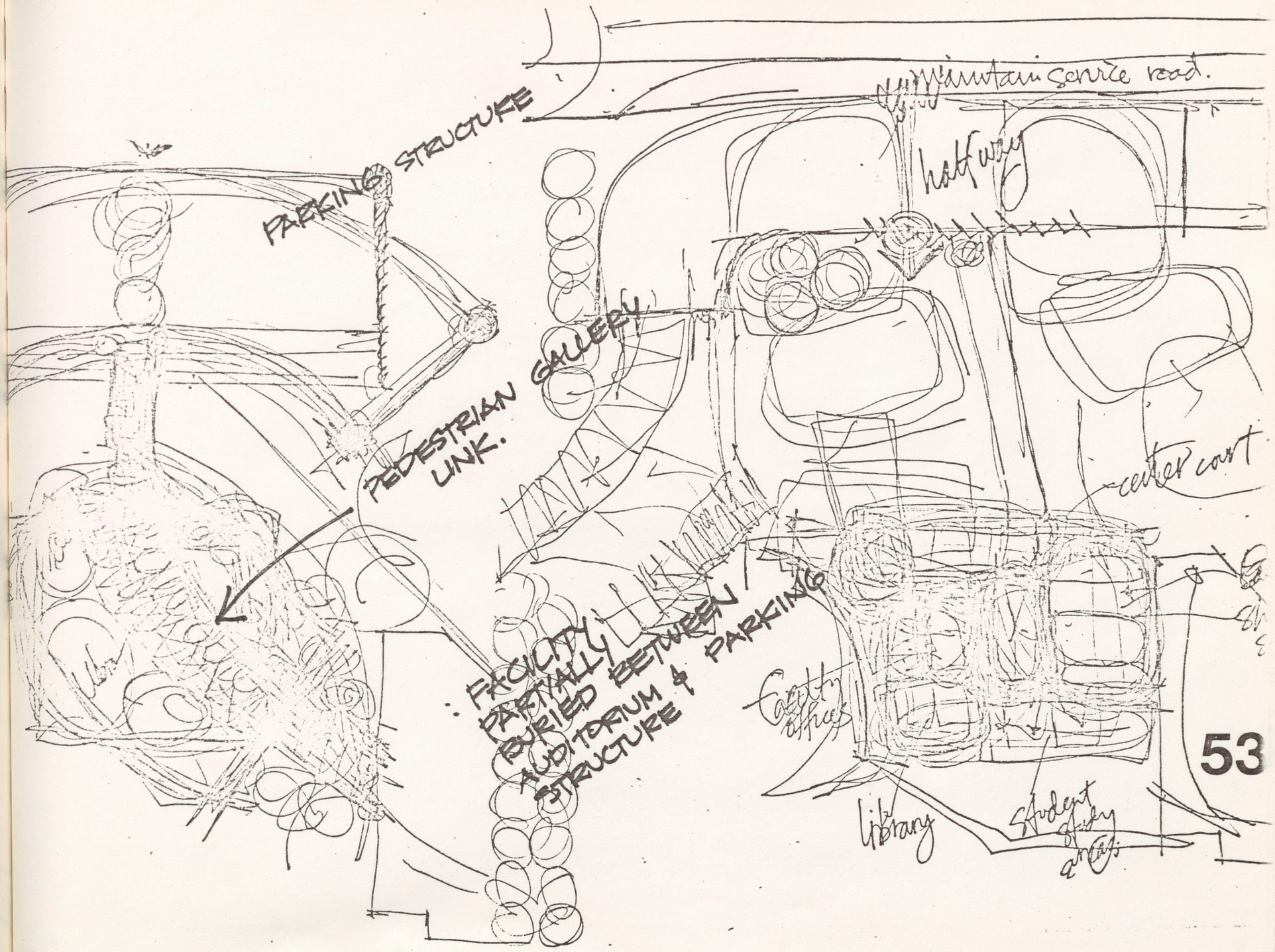


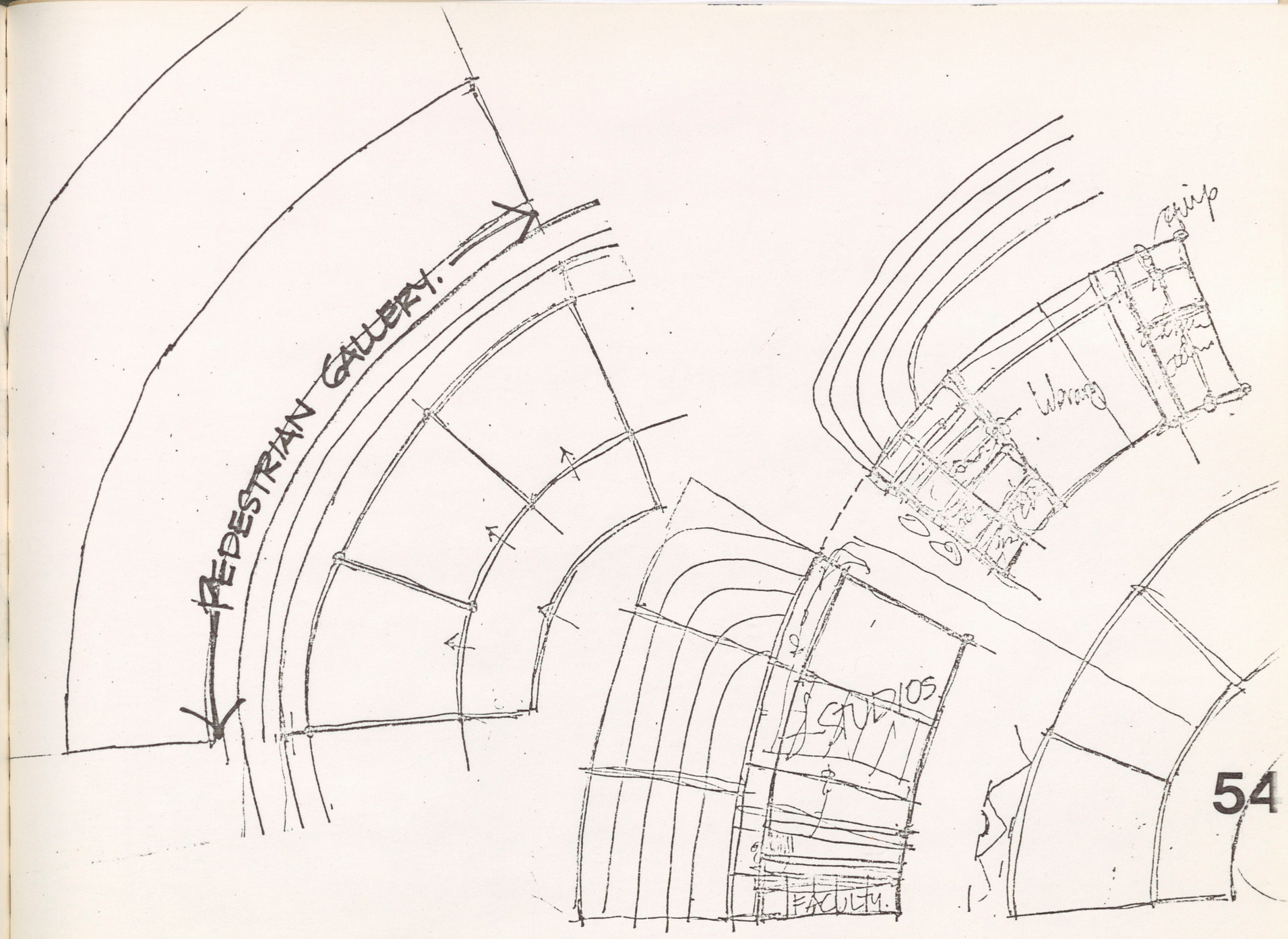
LAYOUT

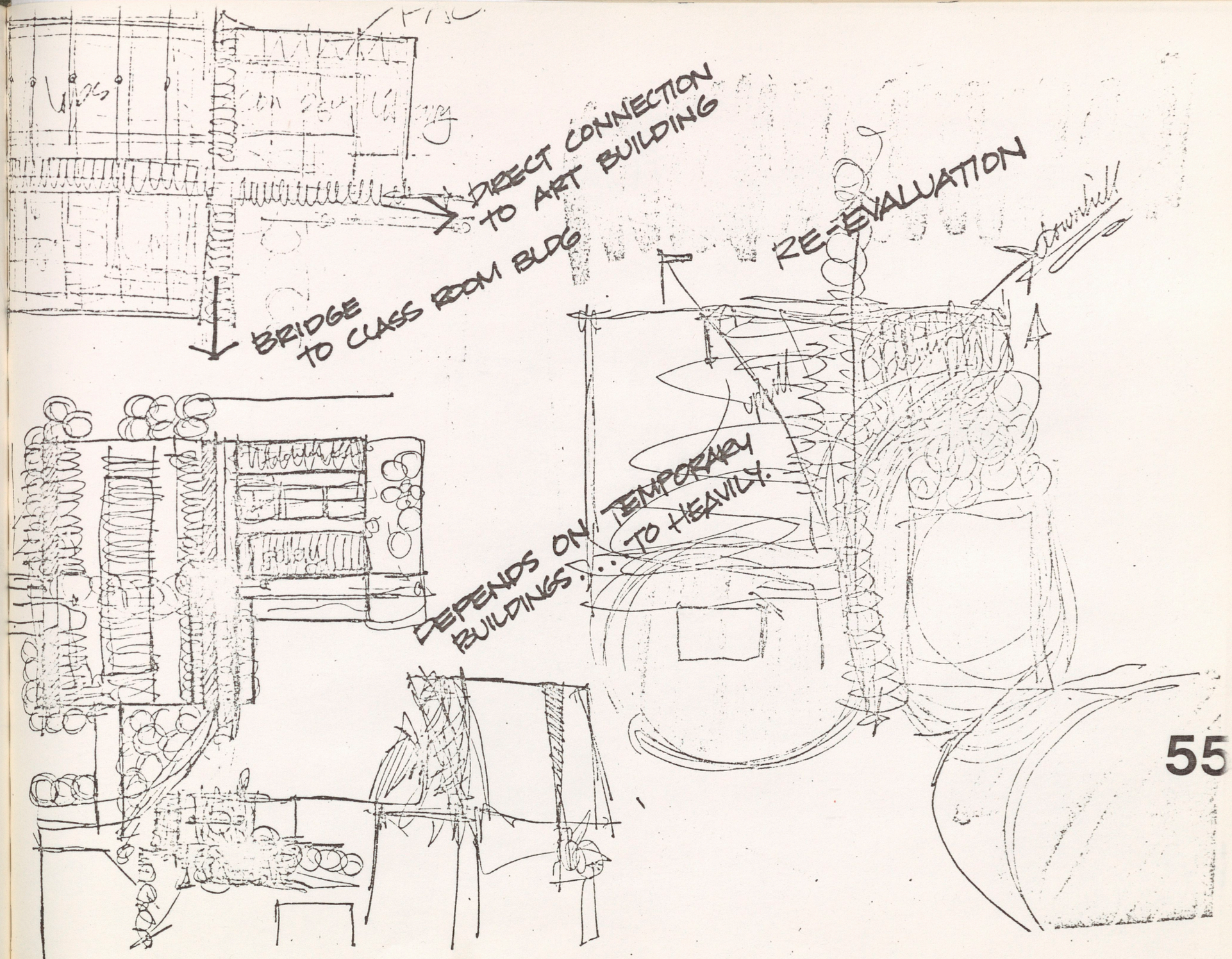


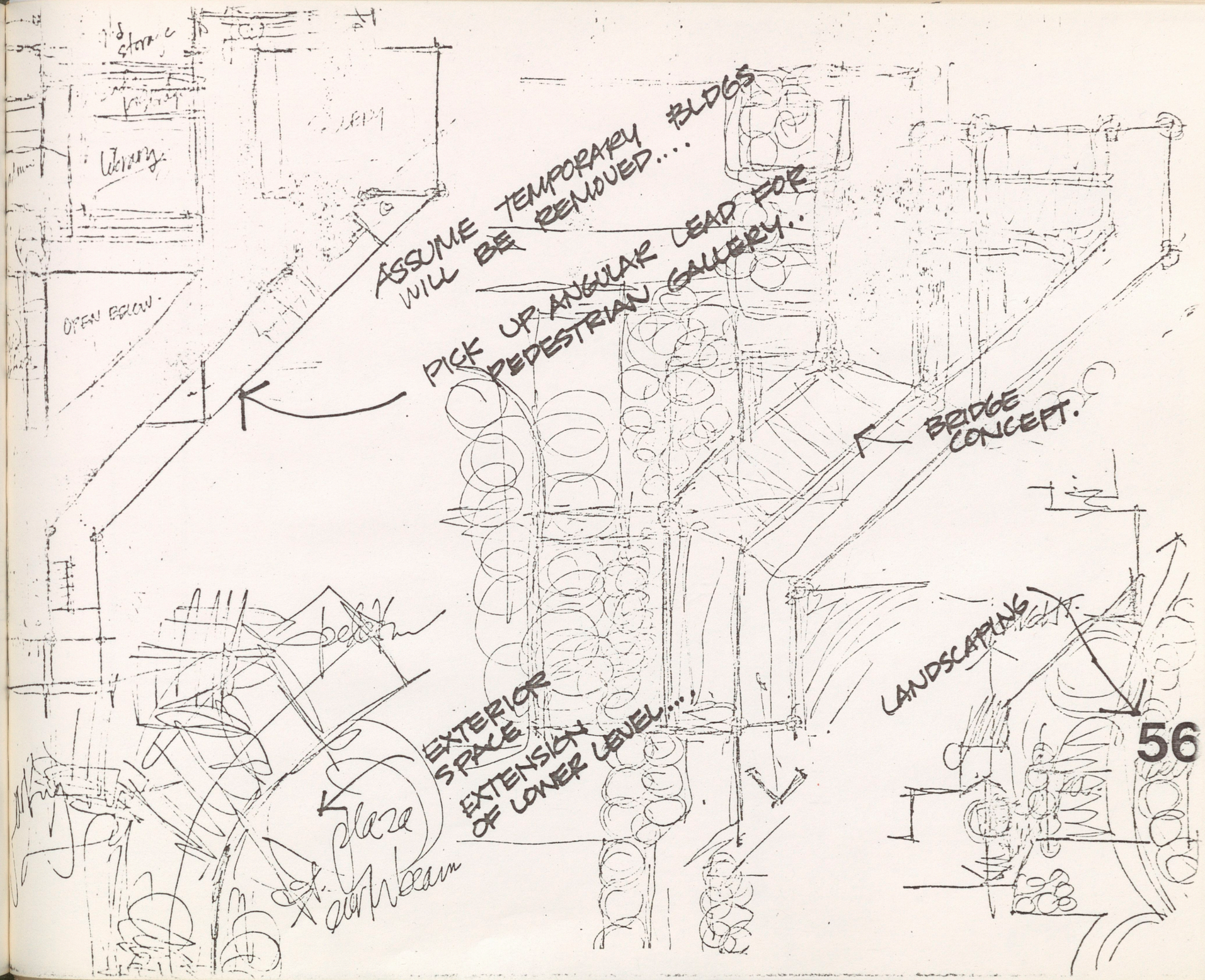
UPPER LEVEL

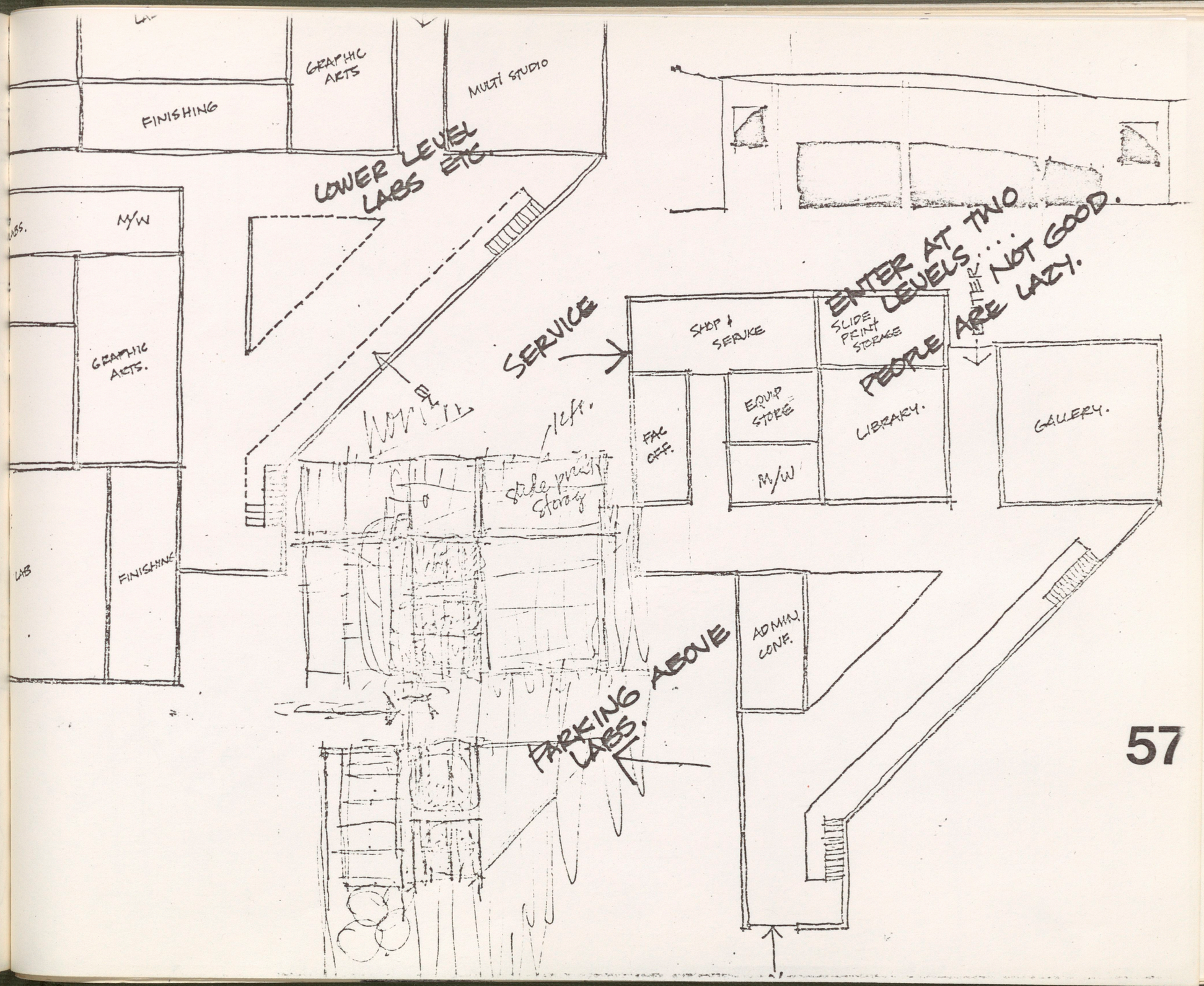

· LAB LAYOUTS
· SCHEME ORIENTATION.
entrance
lift

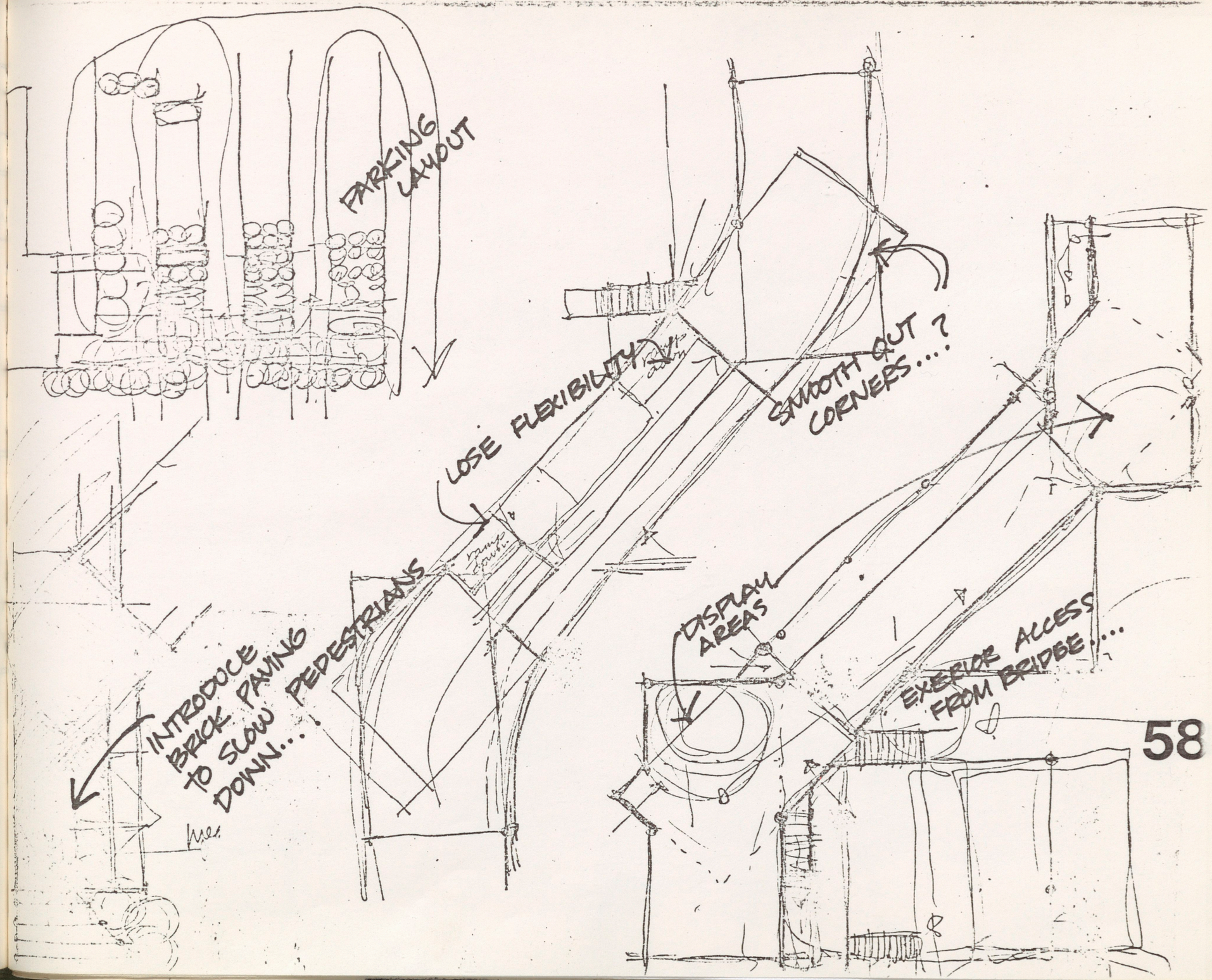

mountain service road.
PARKING STRUCTURE
PEDESTRIAN LINK.
GALLERY
FACULTY PARTIALLY BURIED BETWEEN AUDITORIUM & PARKING STRUCTURE
center court
faculty offices
library
student activity areas

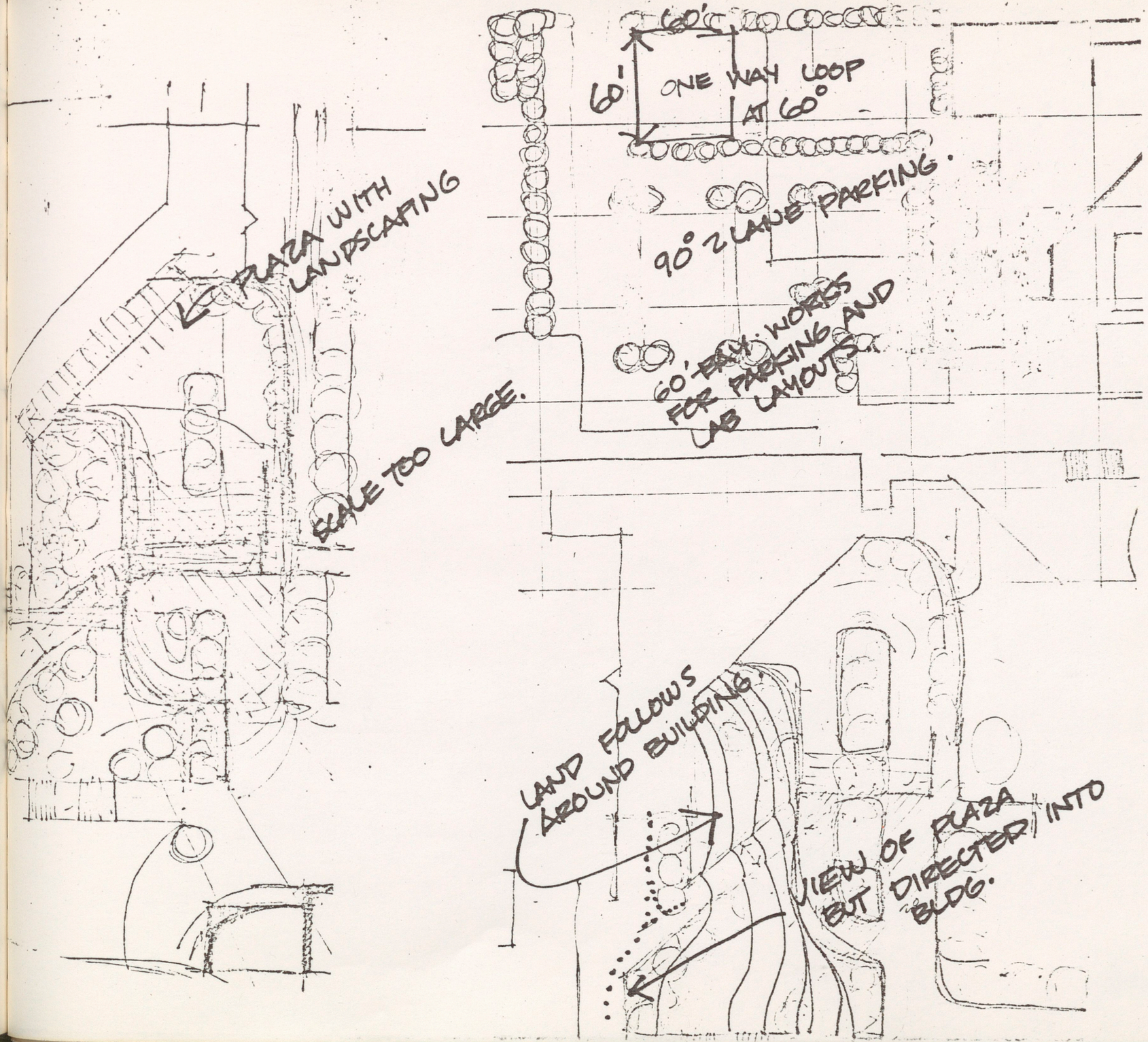

PEDESTRIAN GALLERY.
Library
Ramp
FACULTY.

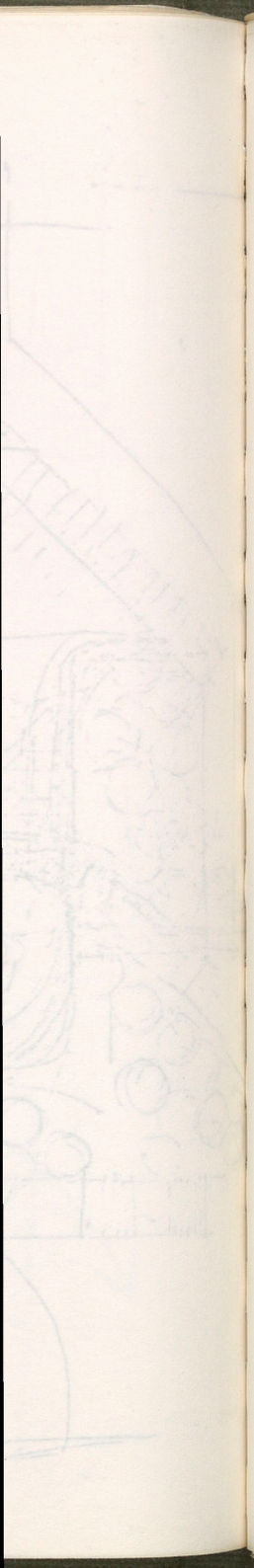

DIRECT CONNECTION
TO ART BUILDING
BRIDGE
TO CLASS ROOM BLDG
RE-EVALUATION
DEPENDS ON
BUILDINGS
TEMPORARY
TO HEAVILY.


ASSUME TEMPORARY BLDGS WILL BE REMOVED....
PICK UP ANGULAR LEAD FOR PEDESTRIAN GALLERY..
BRIDGE CONCEPT.
LANDSCAPING
EXTERIOR SPACE EXTENSION OF LOWER LEVEL....
Plaza
OPEN BELOW.


FINISHING
GRAPHIC ARTS
MULTI STUDIO
LOWER LEVEL LABS ETC.
GRAPHIC ARTS.
M/W
LAB
FINISHING
SERVICE
SHOP & SERVICE
SLIDE PRINT STORAGE
ENTER AT TWO LEVELS.... NOT GOOD. PEOPLE ARE LAZY.
GALLERY.
EQUIP STORE
M/W
LIBRARY.
FAC OFF.
ADMIN. CONF.
PARKING LABS. ABOVE

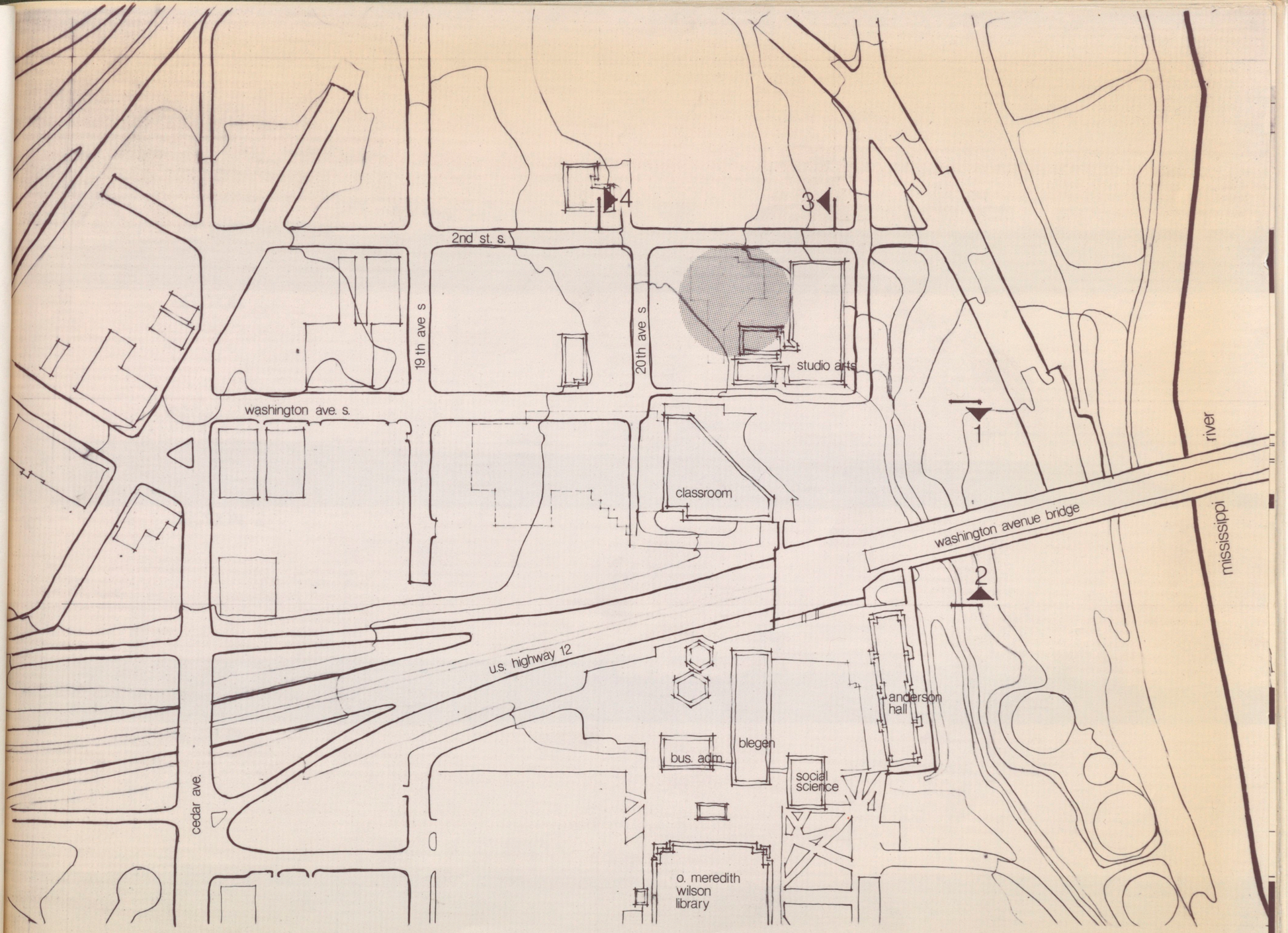

PARKING LAYOUT
LOSE FLEXIBILITY
SMOOTH OUT CORNERS...?
INTRODUCE BRICK PAVING TO SLOW DOWN... PEDESTRIANS
DISPLAY AREAS
EXERIOR ACCESS FROM BRIDGE...


60'
60'
ONE WAY LOOP AT 60°
90° 2 LANE PARKING.
60' EXT. WORKS FOR PARKING AND LAB LAYOUTS.
PLAZA WITH LANDSCAPING
SCALE TOO LARGE.
LAND FOLLOWS AROUND BUILDING.
VIEW OF PLAZA BUT DIRECTED INTO BLDG.



project

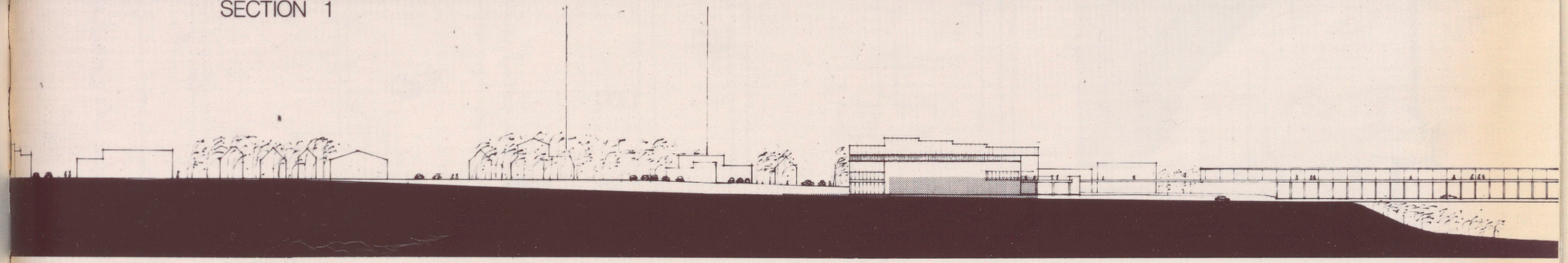
	CONCERN	UNDERSTANDING	MANIPULATION
			CONCEPT
SITE	PEDESTRIAN CIRCULATION	FAST MOVING FUNNELED OFF OF BRIDGE TO RAMP TO NOWHERE.	SLOW MOVEMENT DOWN & DIRECT IT
	VEHICULAR CIRCULATION	END DESTINATION NO THRU TRAFFIC PARKING MASS	CONSERVE PARKING
	SCALE	VARIES A GREAT DEAL BUILDINGS ARE ISOLATED MONUMENTS	KEEP BUILDING LOW, FIT BETWEEN EXISTING BLDGS
	ORIENTATION	ENDS EXISTING GREEN AREA DIRECT PARKING LOT ORIEN.	EXTEND GREEN AREA, RESPECT ANGULAR ORIENTATION
	SIZE	PARKING LOT SCALE, LIMITED BY BUILDINGS, STREETS ETC.	KEEP MASS OF BUILDING AS SMALL AS POSSIBLE
	EXISTING STRUCTURES	COMBINE SOME COMMON USES PHYSICAL CONNECTION....	USE AS SCALE DETERMINANTS MATERIAL RELATION
	EXTERIOR SPACE	STRUCTURES FORM BARRIERS FLOW BETWEEN BLDGS.	USE BARRIERS & LANDSCAPING TO OFFER VARIETY OF EXPERIENCES.
	TOPOGRAPHY	ASPHALT COATED GREEN SPACE EATEN UP	DEVELOP GREEN SPACES, ALTER AS LITTLE AS POSSIBLE
	MATERIALS	FAST MOVING, EFFICIENT, HARD-EDGED.	RELATE TO SURROUNDING BUILDINGS, SOFTEN SURFACES.
	CHARACTER	TEMPORARY, EFFICIENT SLICK, ISOLATED	APPROPRIATE, VARIATION, FLEXIBLE, LOW KEY.
PROGRAM	STILL PHOTOGRAPHY	NEW TECHNOLOGICAL ART FORM	CREATIVE, FLEXIBLE APPROPRIATE
	EXHIBITION	INTIMATE AS WELL AS LONG DISTANCE VIEWING FEW PEOPLE ARE AWARE OF PHOTOGRAPH AS AN ART FORM, VERY FLEXIBLE ART FORM, POSSIBLE NEW APPLICATIONS	EXPOSE MORE FOLKS – DIRECT PEOPLE THROUGH. FLEXIBLE EXHIBITION AREA
		MIXTURE OF LIGHT DESIRABLE, TEXTURE & MATERIALS MUST NOT CONFLICT WITH THE PHOTOGRAPHY.	COMBINATION AND VARIETY OF SPACE. SUBTLE COLOR & TEXTURE OF MATERIALS.
	PROCESSING	EFFICIENT, LINEAL, MINIMAL LIGHT REQUIRED	LAYOUT MUST RESPECT EFFICIENCY.
	OTHER AREAS	MUST FUNCTION WITH EXHIBITION AND PROCESSING AREAS.	SECONDARY IMPORTANCE


4
3
2nd st. s.
19th ave s
20th ave s
studio arts
washington ave. s.
1
river
classroom
washington avenue bridge
mississippi
2
u.s. highway 12
anderson hall
blegen
bus. adm.
social science
cedar ave.
o. meredith wilson library
100
50
n

area site



SECTION 1



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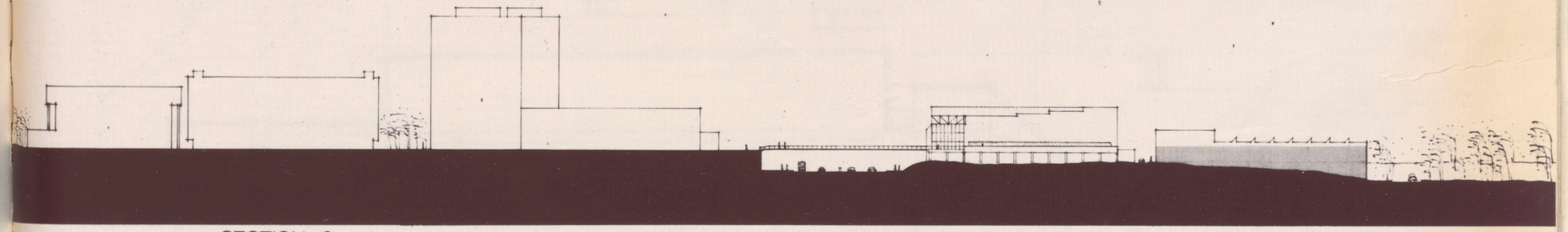

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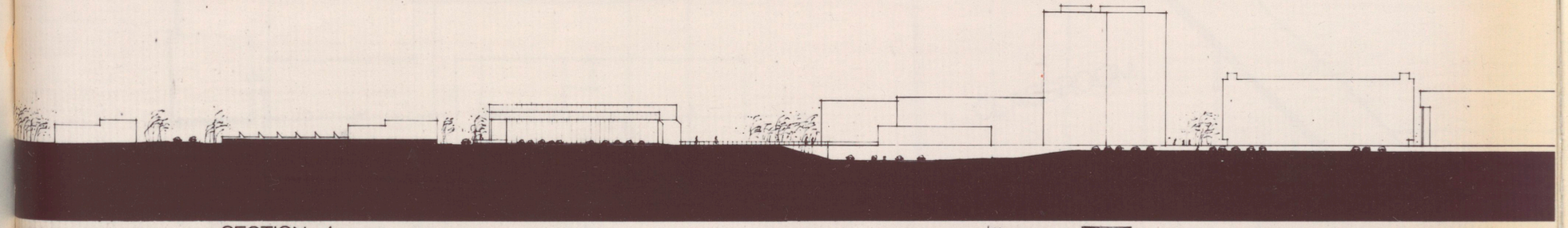

SECTION 4

100
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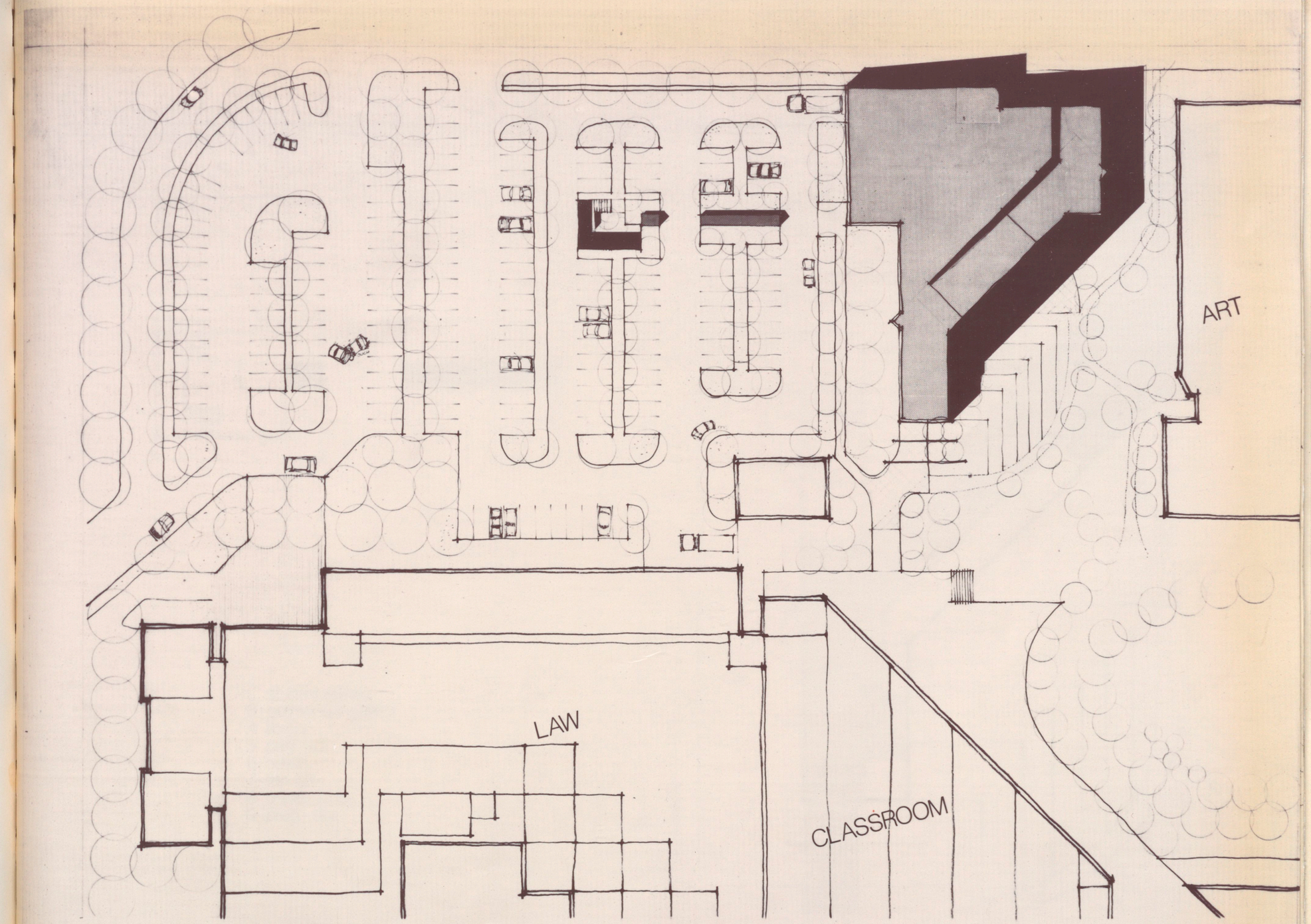
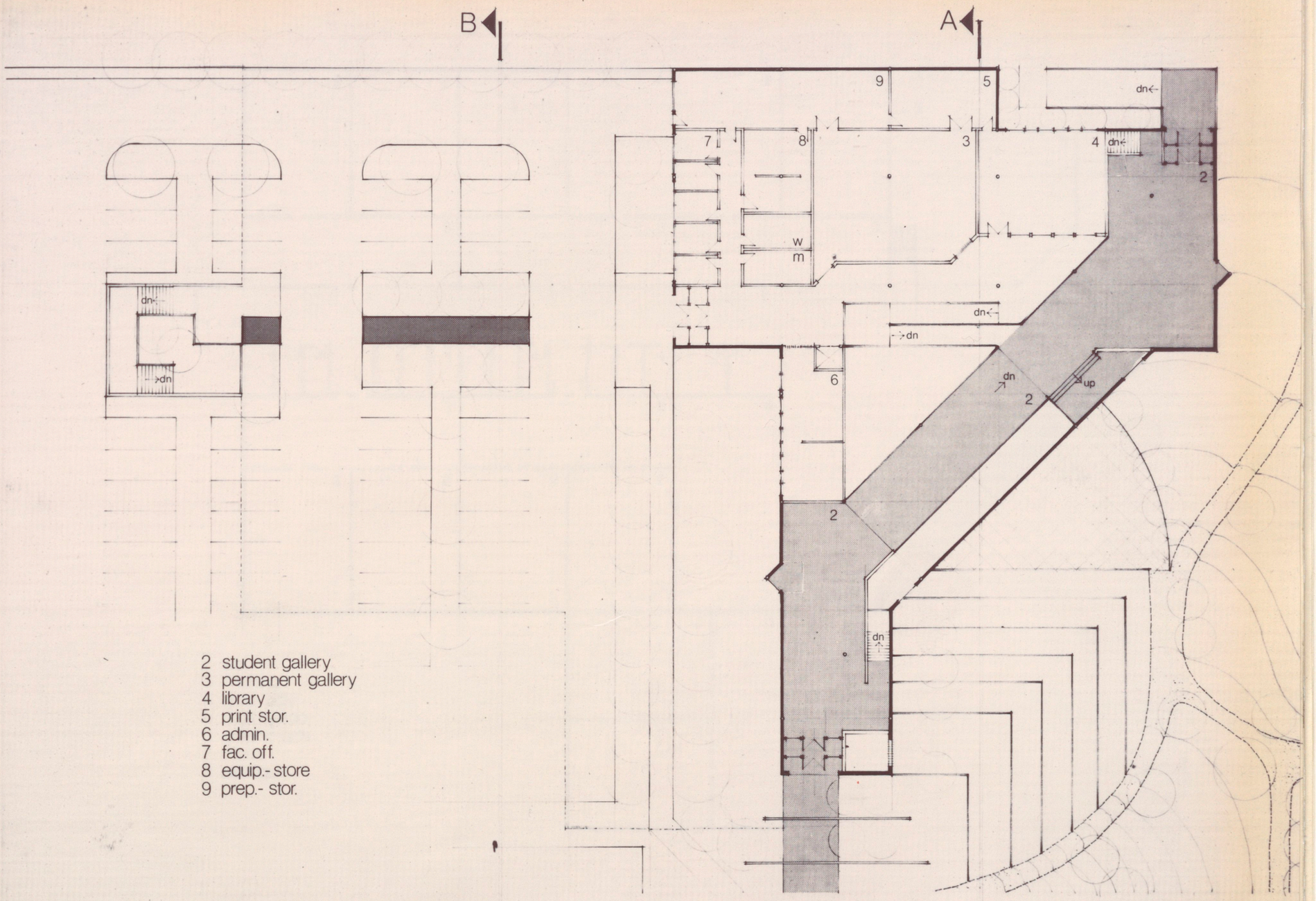
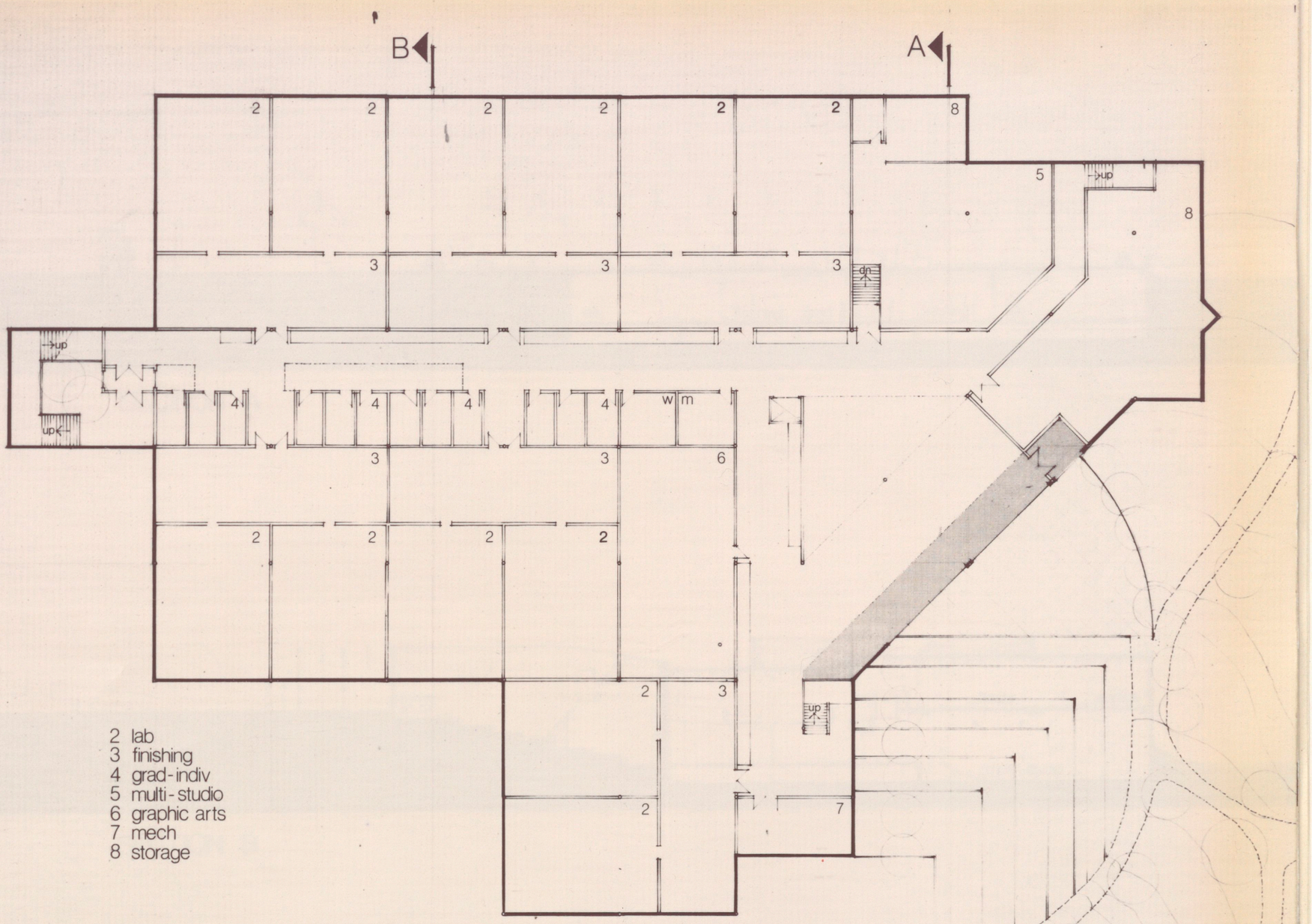


building site

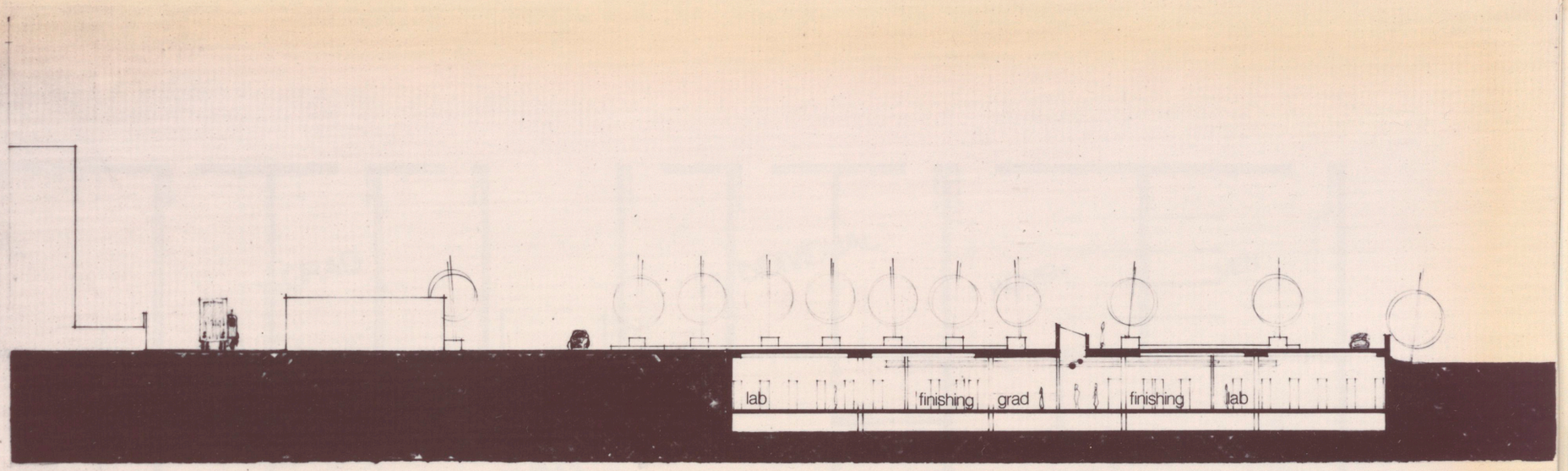


2 student gallery
3 permanent gallery
4 library
5 print stor.
6 admin.
7 fac. off.
8 equip.- store
9 prep.- stor.

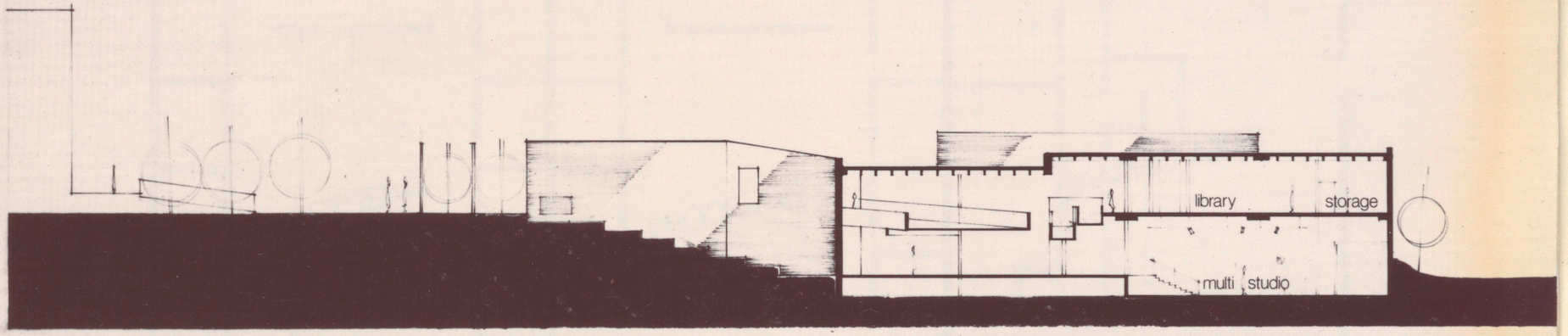
upper level


B
A
2 lab
3 finishing
4 grad-indiv
5 multi-studio
6 graphic arts
7 mech
8 storage
up
dn
w
m
16
8
n

lower level

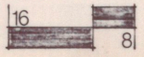


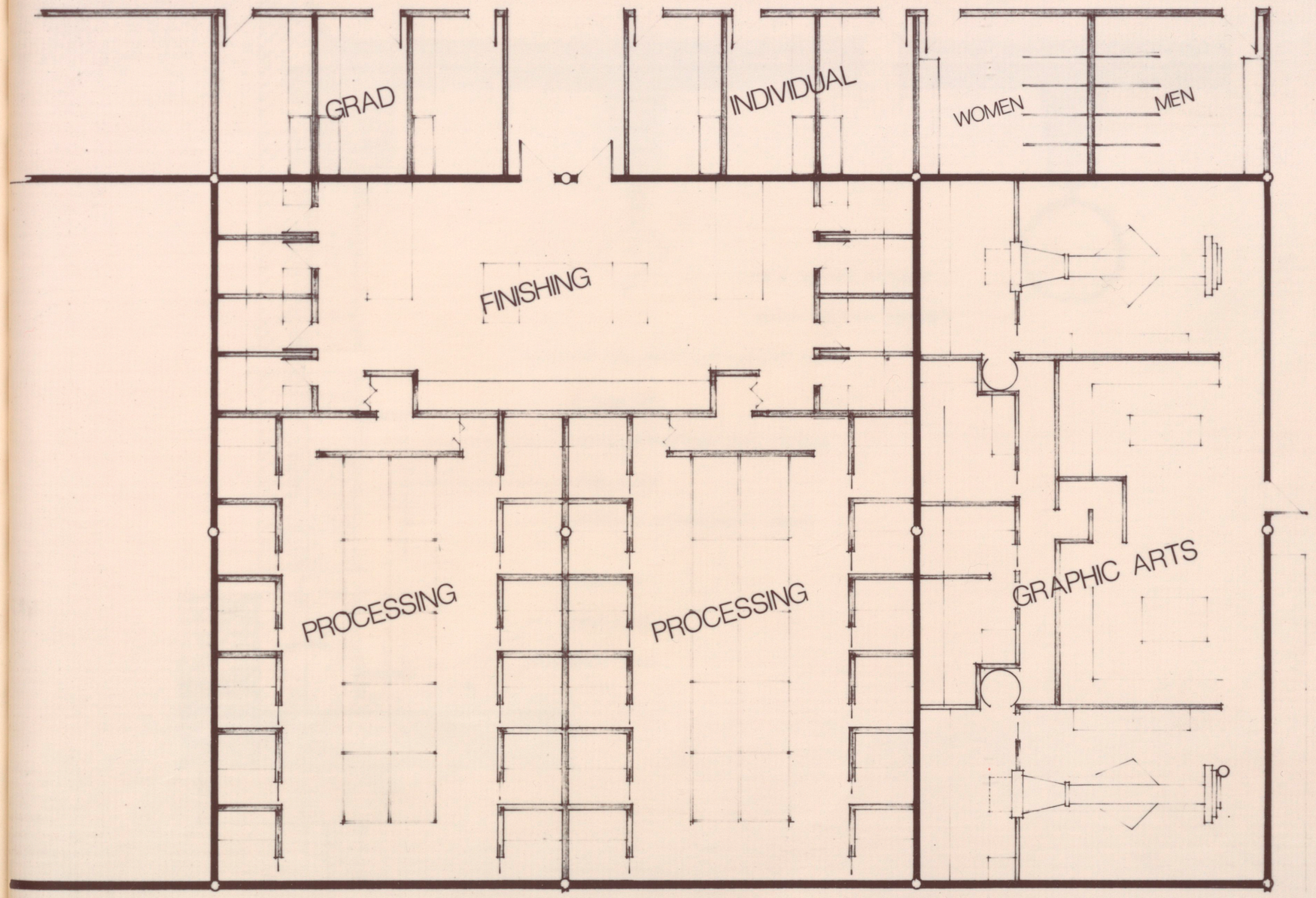
SECTION A



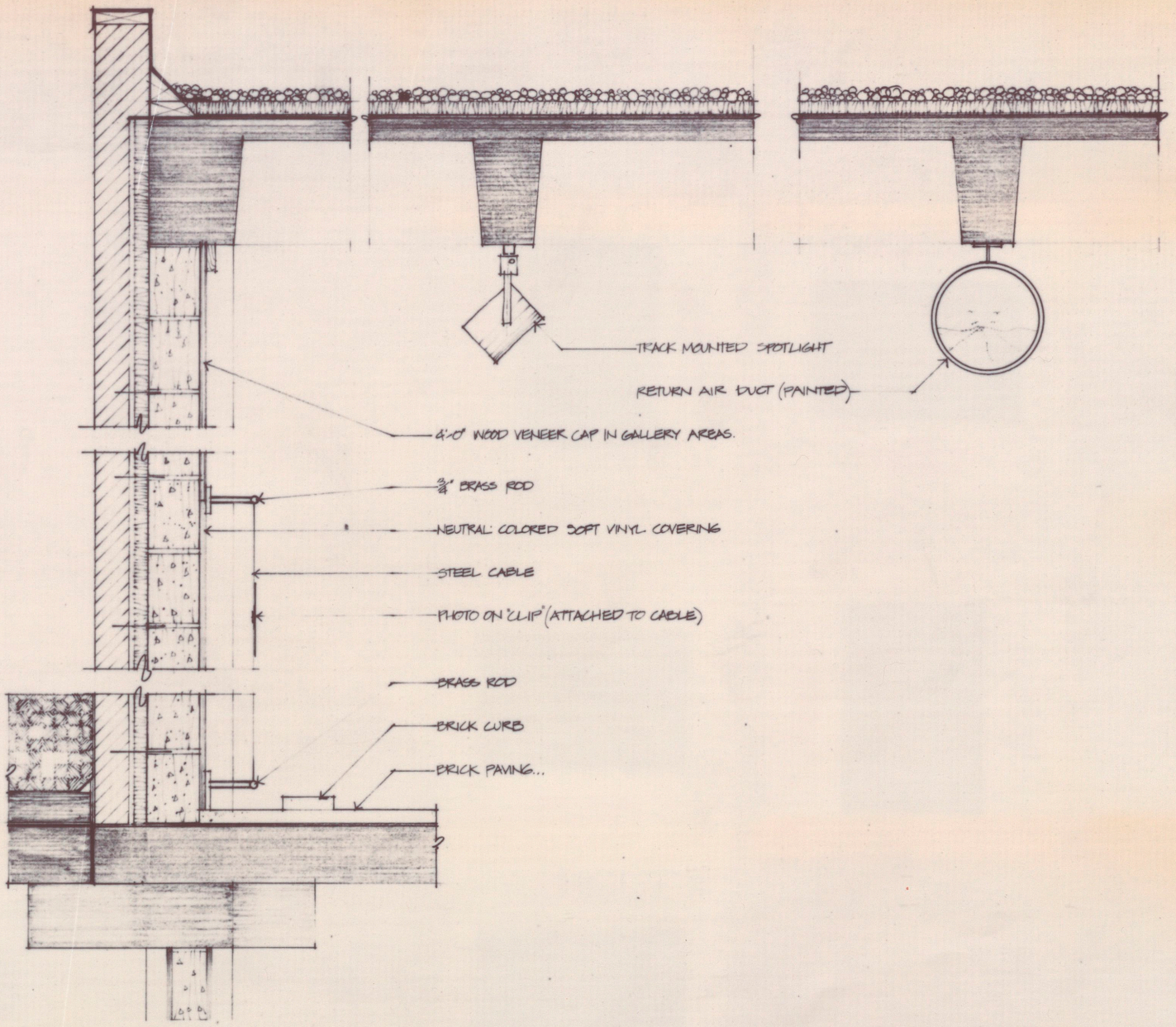
SECTION B

sections




GRAD
INDIVIDUAL
WOMEN
MEN
FINISHING
PROCESSING
PROCESSING
GRAPHIC ARTS
8
4

lab areas


TRACK MOUNTED SPOTLIGHT
RETURN AIR DUCT (PAINTED)
4'-0" WOOD VENEER CAP IN GALLERY AREAS.
3/4" BRASS ROD
NEUTRAL COLORED SOFT VINYL COVERING
STEEL CABLE
PHOTO ON "CLIP" (ATTACHED TO CABLE)
BRASS ROD
BRICK CURB
BRICK PAVING...

detail

1 ½

SOME FINAL THOUGHTS . . . . . .

"Technology Breeds Change . . . "

As technology has changed so have many thoughts about it. At the end of the "programming" quarter, I wasn't quite sure how I was going to show my project. I understand and am able to maniplate technology but it took almost two months of the design process before I was able to show how technology had influenced my decision making process.

Technology is an awful broad area and affects each of our lives in many ways. I don't pretend to understand technology completely but have taken a naive look at it and the way it influences my design progress.

Architecture is a complex subject itself. Part of the reason I chose to examine technology was that I realize that any successful schematic or conceptual idea for an architectural solution cannot become reality without the ability to use and understand technology. Fine architecture has a timeless quality that uses technology in a

special way.

I can't pretend to be able to use it in that special way, but at this point in my career I realize where technological influences affect my design process. All I can hope to do is to continue trying to understand it all better and put that understanding toward the ability to produce fine architecture.

Eckhagen
3 June 75.

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4. Dylan, Bob, "The Times, They Are a 'Changin'," Record, 1964

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Venturi, Robert, Complexities and Contradiction in Architecture

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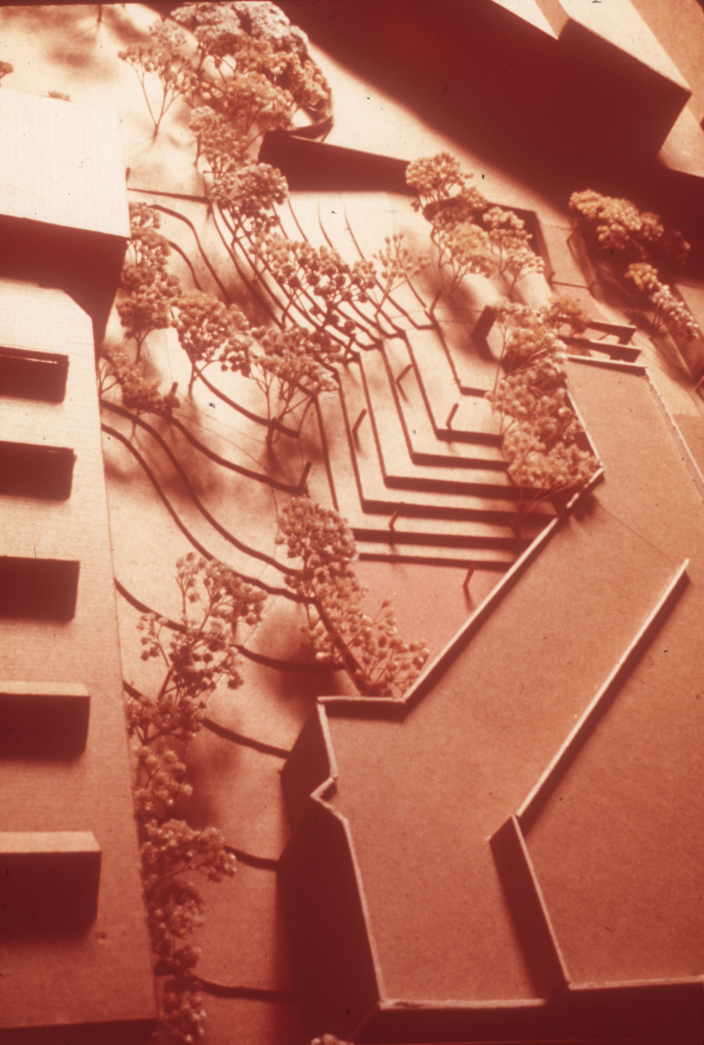

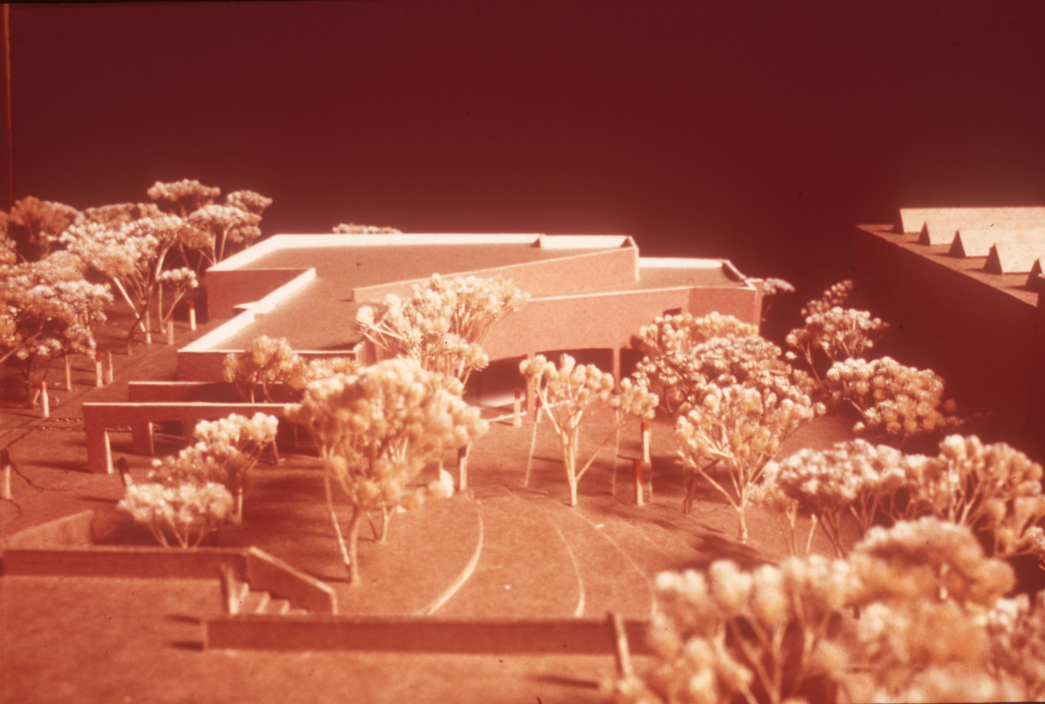

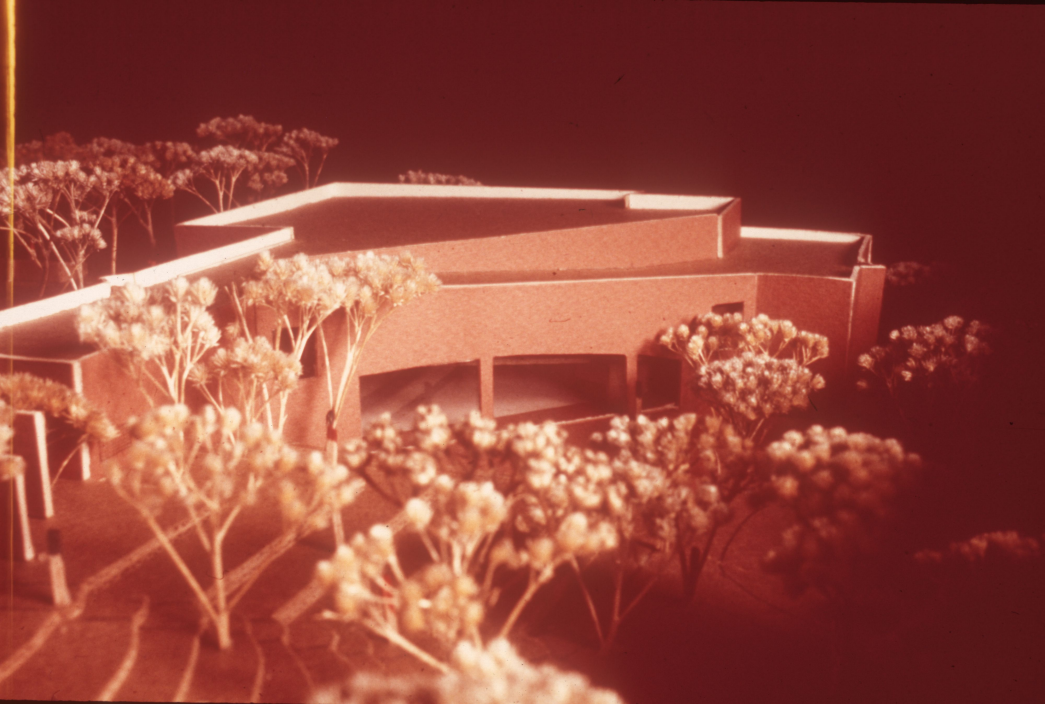

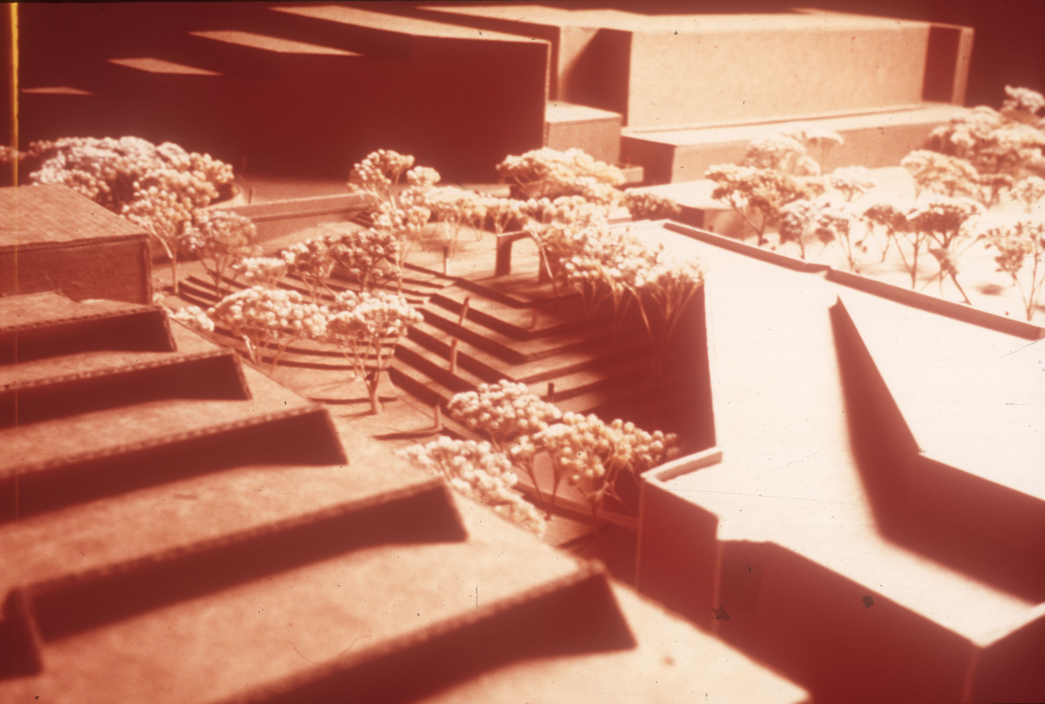

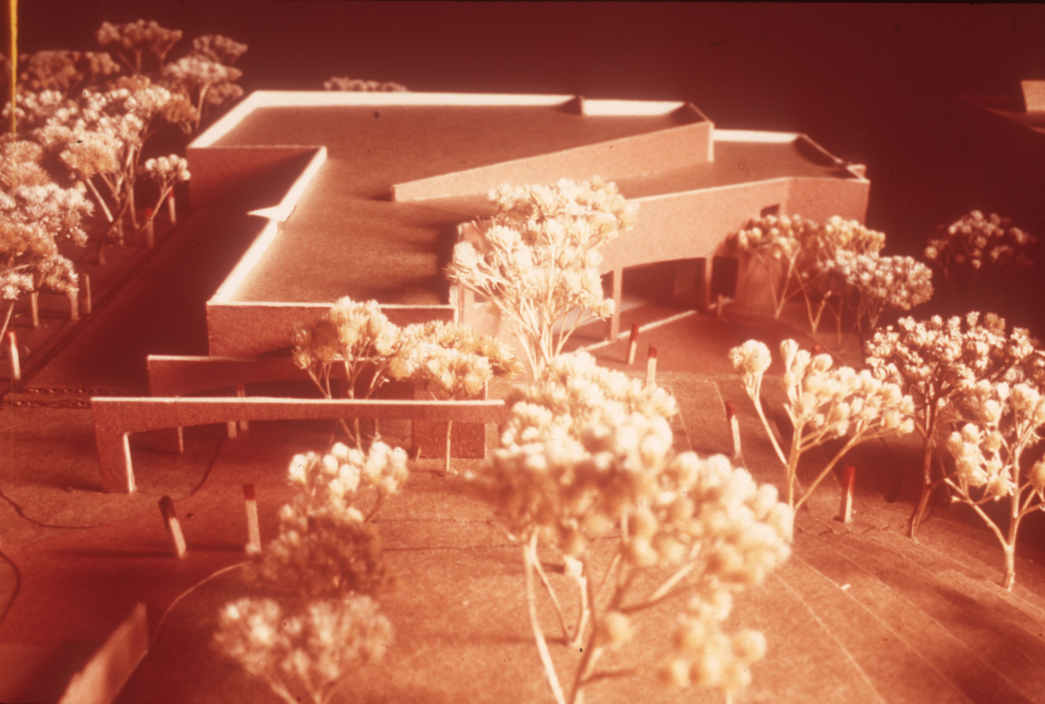

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